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FALL PREVIEW

THEATER

MUSIC

MOVIES

ART

BOOKS

PHOTOGRAPHY

TELEVISION

FASHION

SPORTS

SHOPPING

RESTAURANTS

ARCHITECTURE

NIGHTLIFE

DANCE

37

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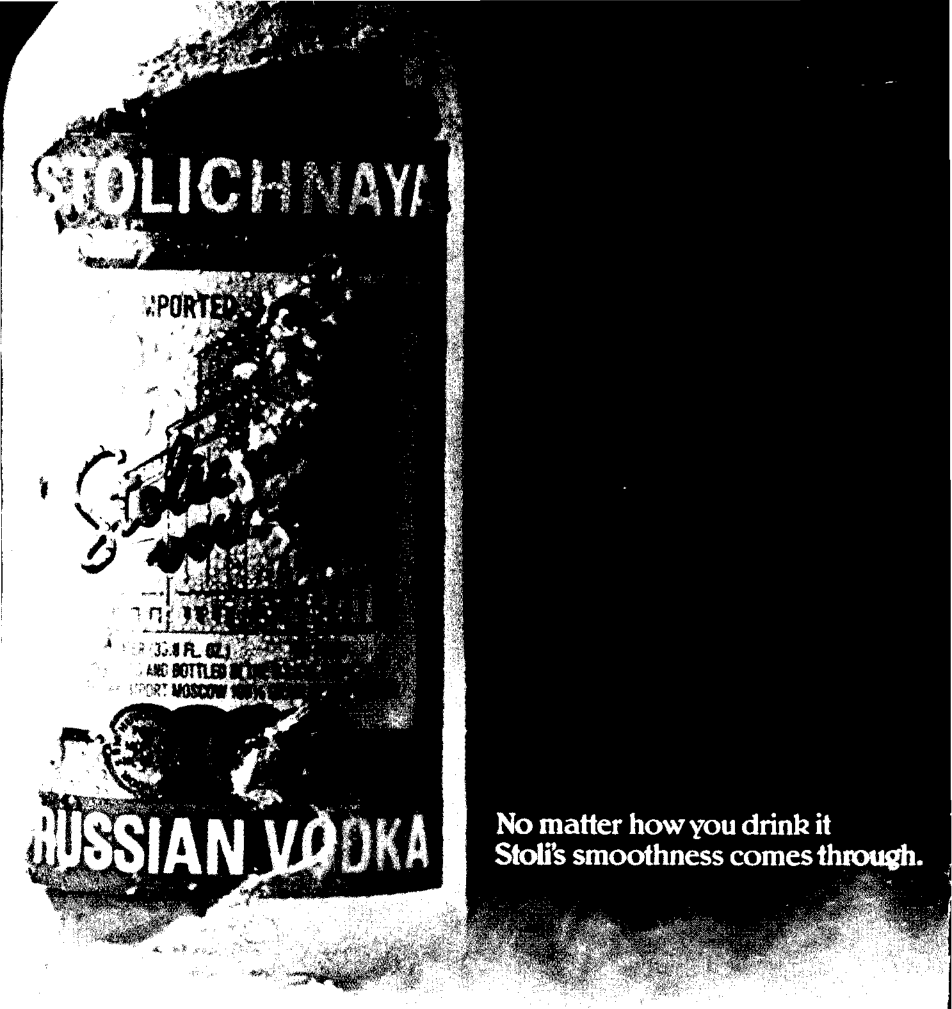
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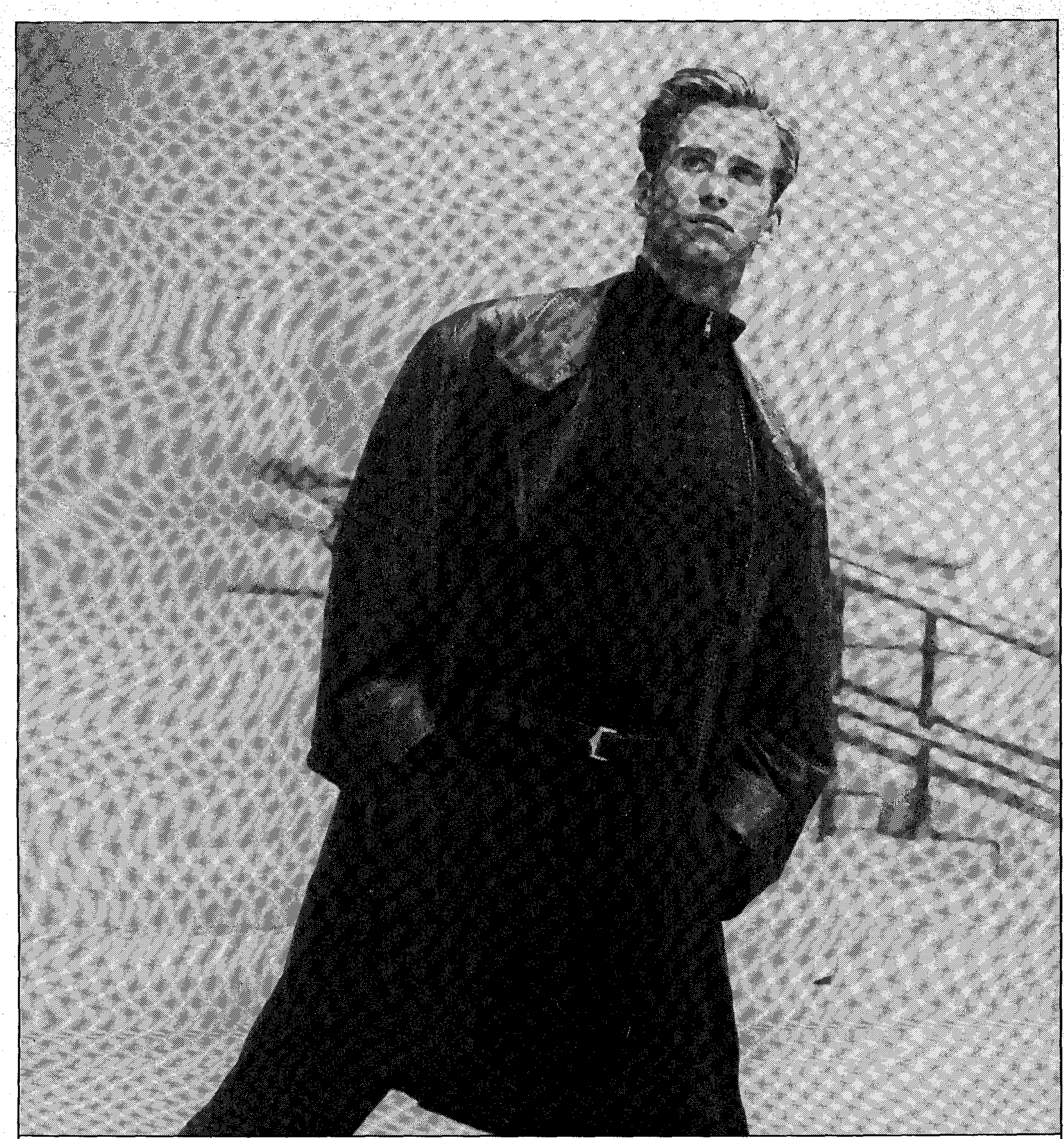

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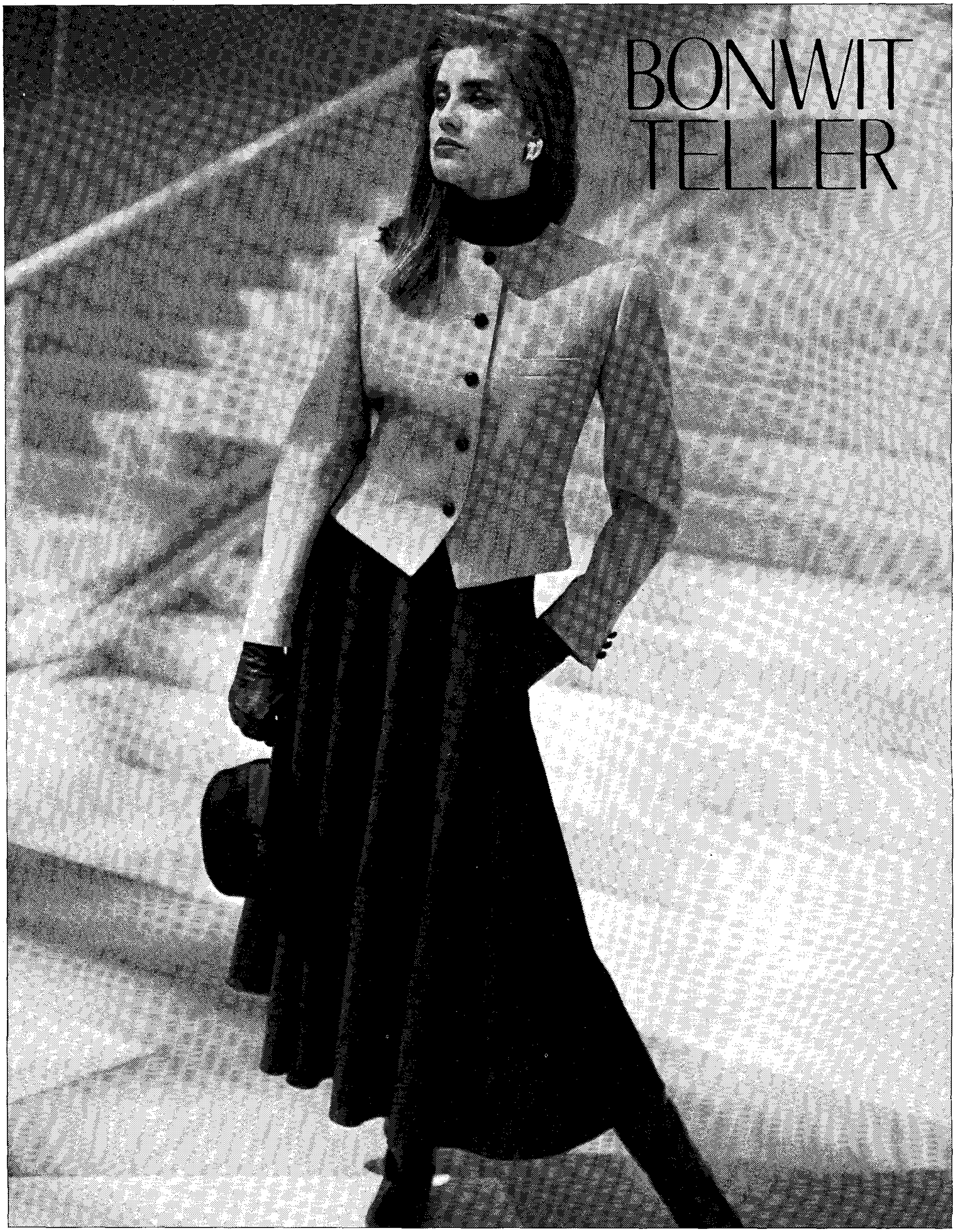

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CONTENTS

THEATER 52

BY RHODA KOENIG

Ian McKellen is back on Broadway in *Wild Honey*, by Chekhov (via Michael Frayn). Marvin Hamlisch, Simon Gray, and Mark Medoff also return.

MOVIES 56

BY DAVID DENBY

Martin Scorsese's *The Color of Money* is about salvation through mortification—his usual theme. Pulitzer Prize winners by Beth Henley and Marsha Norman make it to the screen; so does Neil Simon.

TELEVISION 62

BY TONY SCHWARTZ

Writer and producer Steven Bochco has made the trip from *Hill Street Blues* to *L.A. Law*. Plus, Patty Duke as Martha Washington, David Rappaport as the Wizard, and Shirley MacLaine as herselves.

ART 66

BY KAY LARSON

The art and artifice of John Singer Sargent at the Whitney. Van Gogh II at the Met, Tokyo at IBM, and the machine age rises again in Brooklyn.

PHOTOGRAPHY 80

BY VICKI GOLDBERG

He has photographed some 2,500 stories and 90 covers for *Life*, but Alfred Eisenstaedt has never had a full-scale retrospective—until now. Also, David Hockney's photo collages and a day in the life of America.

MUSIC 86

BY PETER G. DAVIS

The Met gets a new production of Wagner's *Ring* after twenty years, with Simon Estes as Wotan. In addition, Virgil Thomson turns 90 and the Brooklyn Academy celebrates Gian Carlo Menotti's seventy-fifth.

DANCE 98

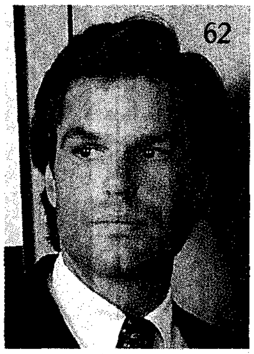
BY TOBI TOBIAS

Mark Morris faces the temptations of fame. Gregory Hines guests, a Belgian postmodernist debuts, and Erick Hawkins celebrates 350 years of Harvard.

BOOKS 108

BY RHODA KOENIG

Pat Conroy on his childhood, Robert Hughes on Australia's, and Yelena Bonner on life under the eyes of the KGB. Plus, style and substance from Judith Krantz, Vladimir Nabokov, and Ada Louise Huxtable.



140 ARCHITECTURE

BY CARTER WISEMAN

Urban planner Alexander Cooper faces neighborhood forces, design issues—and Donald Trump—on the Upper West Side.

142 NIGHTLIFE

BY PETER BLAUNER

The ever-potentiating Liberace flies—literally—into Radio City Music Hall. England's Genesis and Georgia's R.E.M. visit the Garden, and Ennio Morricone is honored in Brooklyn.

150 SPORTS

BY JOE KLEIN

Mets manager Davey Johnson is aggressive, creative, and at times uncanny, and he has turned a sure thing into a cakewalk in the National League East.

154 FASHION

BY WENDY GOODMAN

Four young designers create clothes in surprising fabrics with bold details and silhouettes that range from classic to witty.

158 SHOPPING

BY LINDA DYETT

Savile Row in SoHo, Chanel at No. 5 East Fifty-seventh, and Rodier all over town.

164 RESTAURANTS

BY BARBARA COSTIKYAN

Both David Bouley and Leslie Revsin go solo. *Maman* food, coo coo, and baked dolphin come to the Village. And the Memphis dynasty expands.

Amy Virshup coordinated the material for this special issue and edited articles and listings along with Deborah Harkins, Rhoda Koenig, Quita McMath, and Carter Wiseman.

Letters 8
Intelligencer, *by Jeanie Kasindorf* 19
The Bottom Line, *by Dan Dorfman* 31
On Madison Avenue, *by Bernice Kanner* 34
Fast Track 42
Ruth Recommends, *by Ruth Gilbert* 47
Sales & Bargains, *by Leonore Fleischer* 173
***Cue* Listings** 175
***New York* Real Estate** 217
***New York* Classified** 219
Strictly Personals 227
London *Times* Crossword 232
***Cue* Crossword,** *by Maura B. Jacobson* 232

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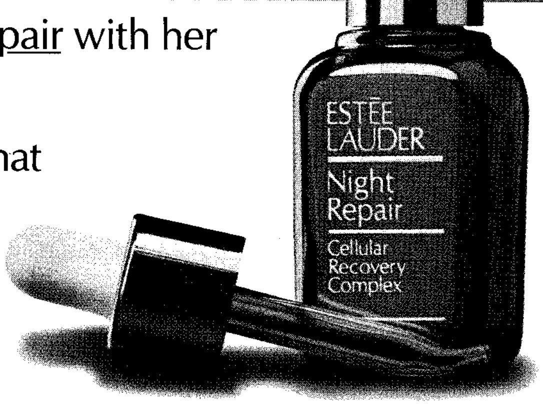

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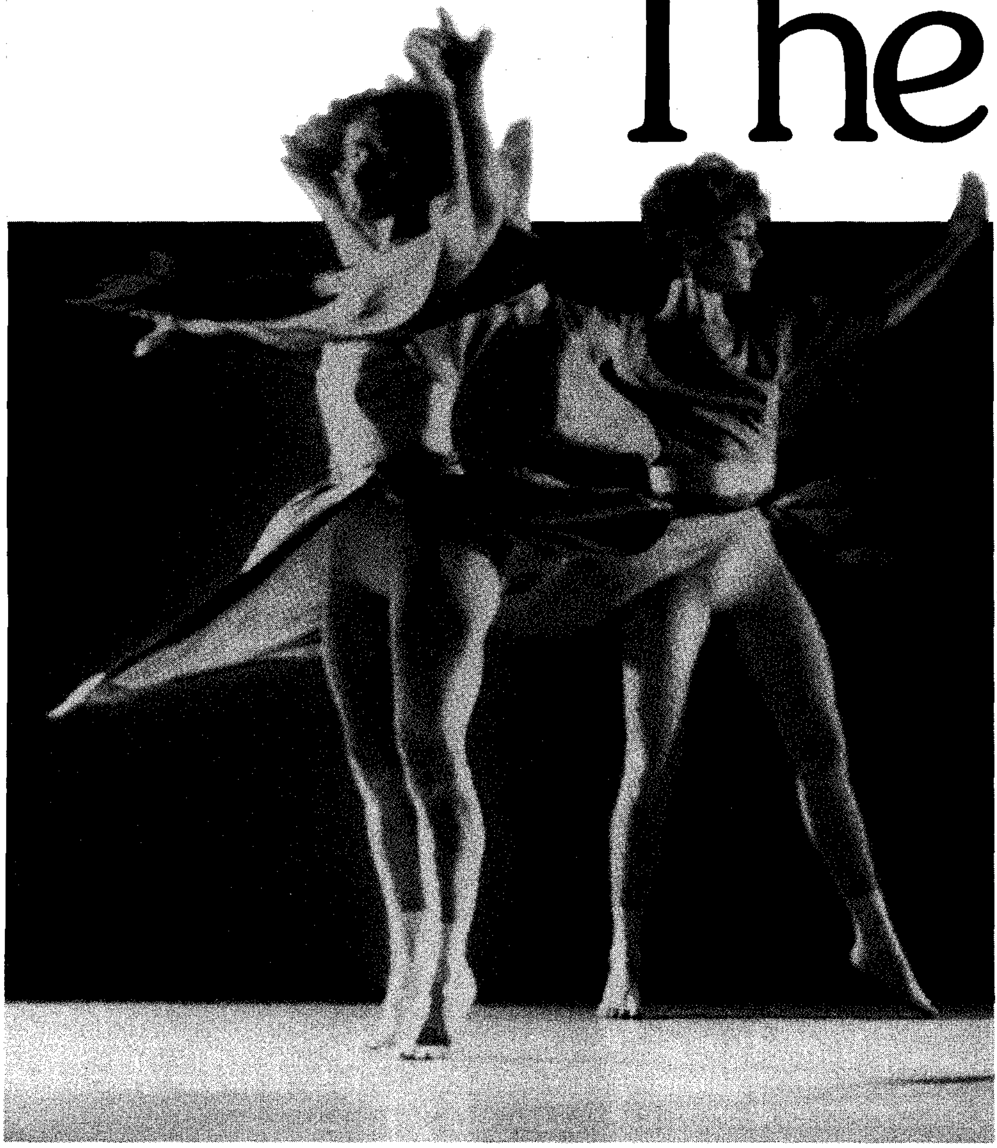

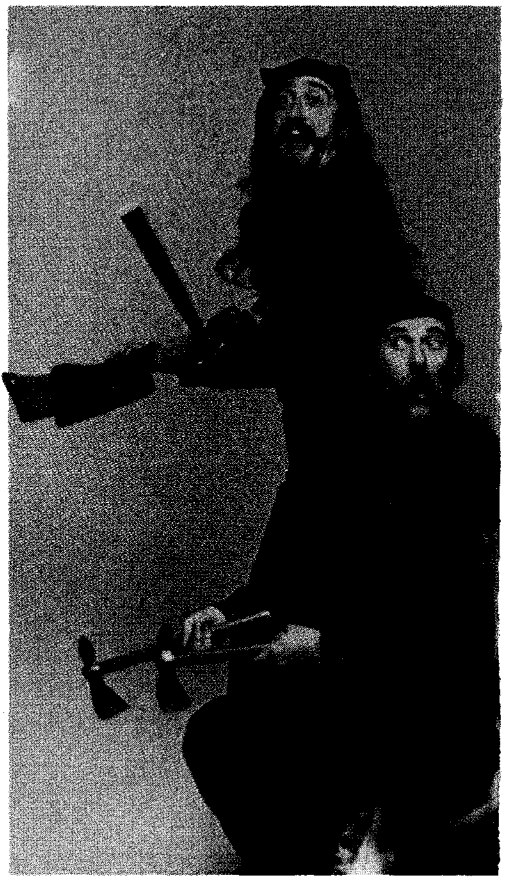

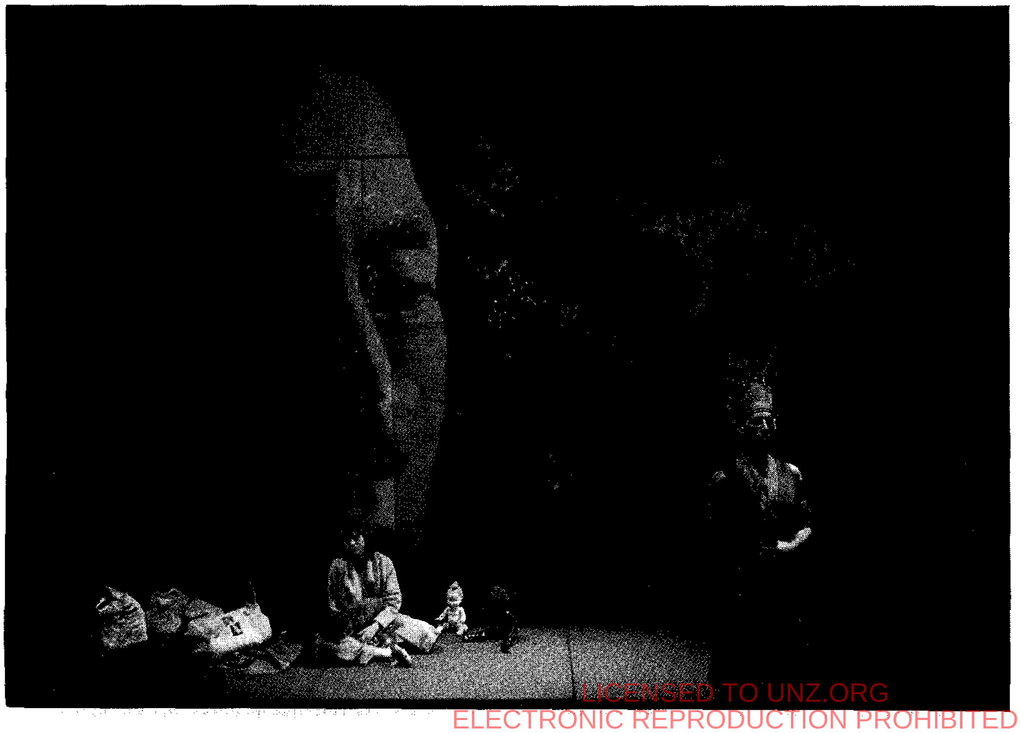

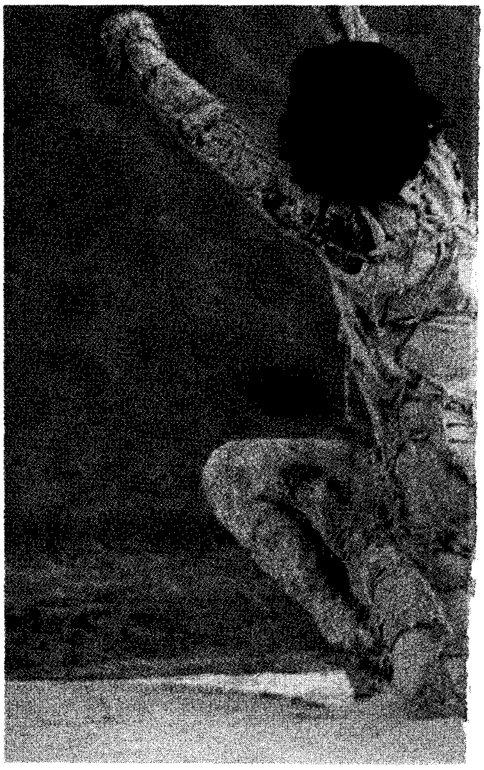

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Here they come, the exciting and surprising, the flamboyant and inspiring, new ideas in the performing arts. You'll find them all, from the delightfully daffy to the powerfully poetic, at the Fourth Annual Next Wave Festival at BAM, America's oldest (and newest) center for the performing arts, the Brooklyn Academy of Music. It runs from October 7 through December 30.

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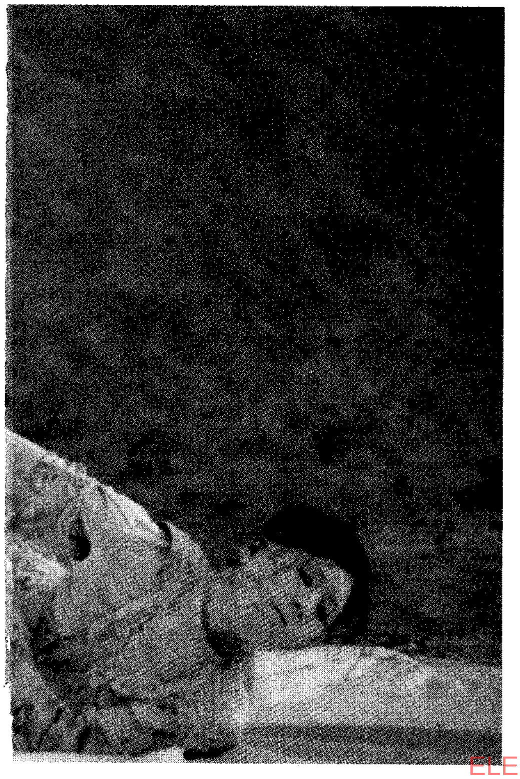

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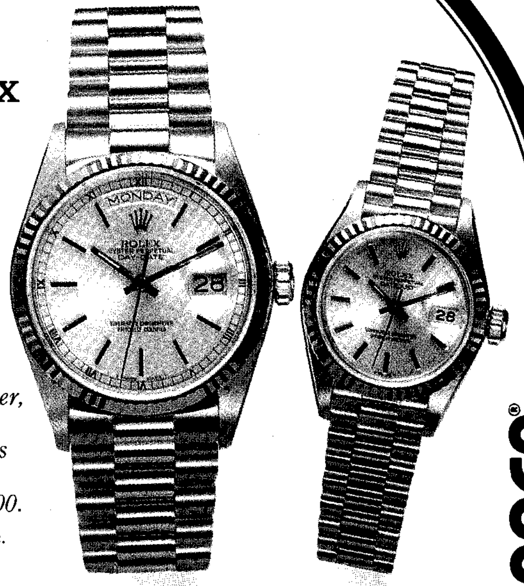
Some of the performers appearing in the 1986 Next Wave Festival; pictured clockwise, from upper left: Molissa Fenley and Dancers, photo by Chris Callis; The Flying Karamazov Brothers, photo by Paul Schraub; Eiko & Koma, photo by Philip Hipwell; Joy Ehrlich and Ardai Baharmast in The Impossible Theater, photo by Erik Kvalsvik.



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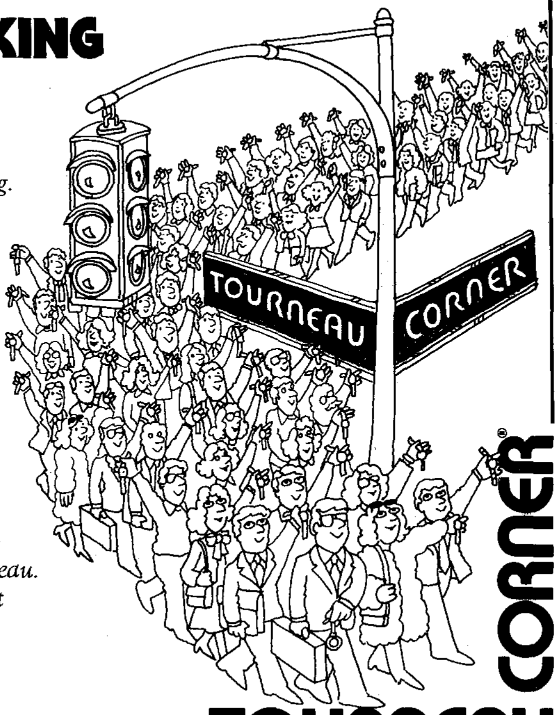

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LETTERS

Kramer and Co.

MICHAEL KRAMER'S SUPERB "ARE YOU Running With Me, Jesus?" [August 18] should be mandatory reading for anyone of voting age.

If Pat Robertson threw away a Modigliani print, his autobiography will truly be "a tale told by an idiot." A Modigliani would feed a lot of starving children. Robertson could even specify that they be evangelical Christians (wouldn't want to save any Jews, Buddhists, or Catholics).

I grew up in Oklahoma and watched my grandmother dutifully send her meager Social Security dollars to the Pat Robertson of her day. In her case, it was Oral Roberts. When I was eight, I went to one of his tent services and watched a woman "cough up a cancer." This feat was followed by the usual tossing aside of crutches and the instant lowering of blood pressures. Years later, I worked in Tulsa, a few blocks from the Roberts building. The wildest party I ever went to (at that time) was given by two of Roberts's employees in their home. At five o'clock, the lipstick went on and the beer came out. It was mild by today's standards, but was nevertheless a testament to the hypocrisy of the time.

That hypocrisy has not gone away; it has merely taken another form. Joseph Conrad, in *A Personal Record,* wrote that "all ambitions are lawful except those which climb upward on the miseries or credulities of mankind." If Robertson is elected president, we will be getting what we deserve. And then God help us—because Pat Robertson won't.

Neal Thompson
Manhattan

A MAN WHO REFUSES TO REVEAL THE amount of money that he and his business take in; who, with a clear conscience, accepts funds that an elderly woman usually "spends on cancer medicine"; and who has advisers bigoted enough to believe that Jewish journalists can't write as well as Christian ones is a man who should never come close to occupying the Oval Office—his views on abortion and the SALT talks notwithstanding.

Karl Streips
Harrisburg, Ill.

WHEN I WROTE THE BEST-SELLING BOOK *Are You Running With Me, Jesus?,* it

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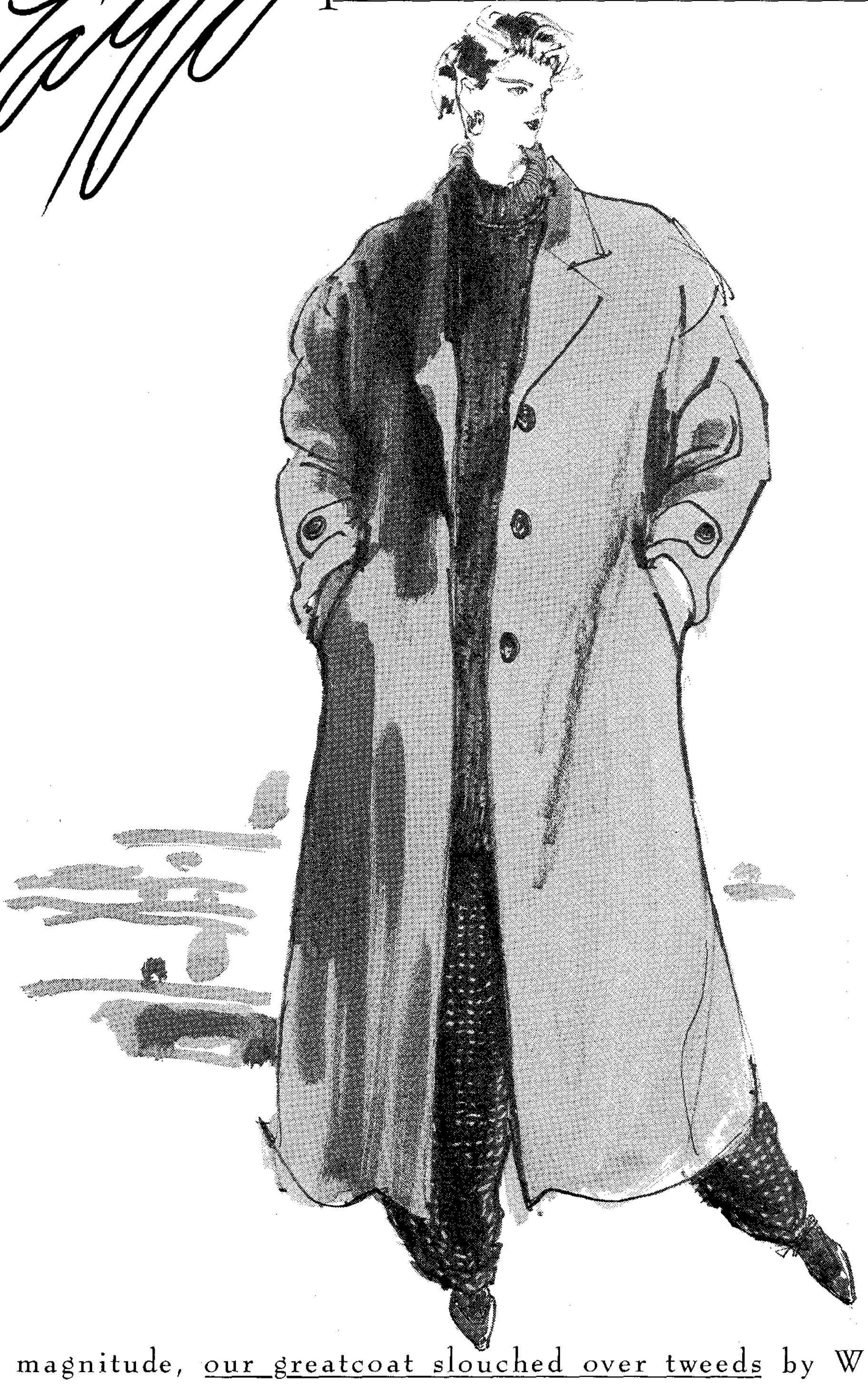

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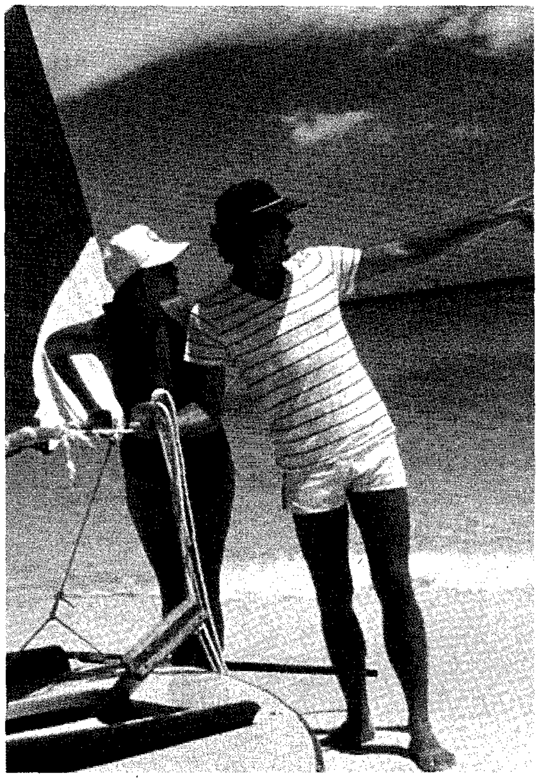

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didn't occur to me that the title would ever crop up as the headline of an article about the political aspirations of pseudo-evangelist Pat Robertson or anyone of his ilk. Using it this way trivializes the title, offering a glib, false reading of the book's intent.

My book is a plea for social justice, racial and sexual liberation, equality of women and men, gay rights, and peace—all rooted in the person of Jesus Christ, who loves, not hates, people. To counteract the tragic hate-mongering of Robertson and others like him, I've completed *Are You Running With Me, Jesus II: A Modern Spiritual Classic Revisited,* which will be published early in 1987.

Malcolm Boyd
Los Angeles, Calif.

I USED TO RESPECT MICHAEL KRAMER AS one of the few fair-minded journalists left in America. After reading his snidely anti-Christian trashing of Pat Robertson, I withdraw that evaluation.

I guess the sorry truth is that some journalists, though they lead us to believe otherwise, harbor religious prejudices so violent that they cannot remain hidden forever.

Glenn Kezer
Manhattan

YOUR ARTICLE SHOULD HAVE BEEN TItled "Jesus! Are You Running?" Thanks for exposing another money- and power-hungry con artist.

Robert King
Manhattan

I'D LIKE TO RESPOND TO MICHAEL KRAmer's statement that at the Christian Broadcasting Network, cash flows only one way—in. Kramer should know about Operation Blessing, an outreach program of CBN's *700 Club,* which has provided millions of dollars in cash, food, clothing, and services to millions of poor people.

Kramer's contention that Pat Robertson's desire for improved business is the real motivation for his candidacy is absurd. Kramer's statement that Robertson equates Christianity with the worship of success is a blatant and unjustified attack on the man. It appears Kramer's motivation is not to present the facts but to smear Robertson.

Dixie Galloway
Dallas, Tex.

IF PAT ROBERTSON WANTS TO JOIN brothel keeper Sydney Biddle Barrows in bragging about their mutual roots, it's certainly his privilege, but his comparison of his "heritage" to Norman Lear's (and, presumably, to other Jews') is invidious and misinformed.

American history literally began with the Jews—Columbus's Marrano interpreter, Luis de Torres [whose parents

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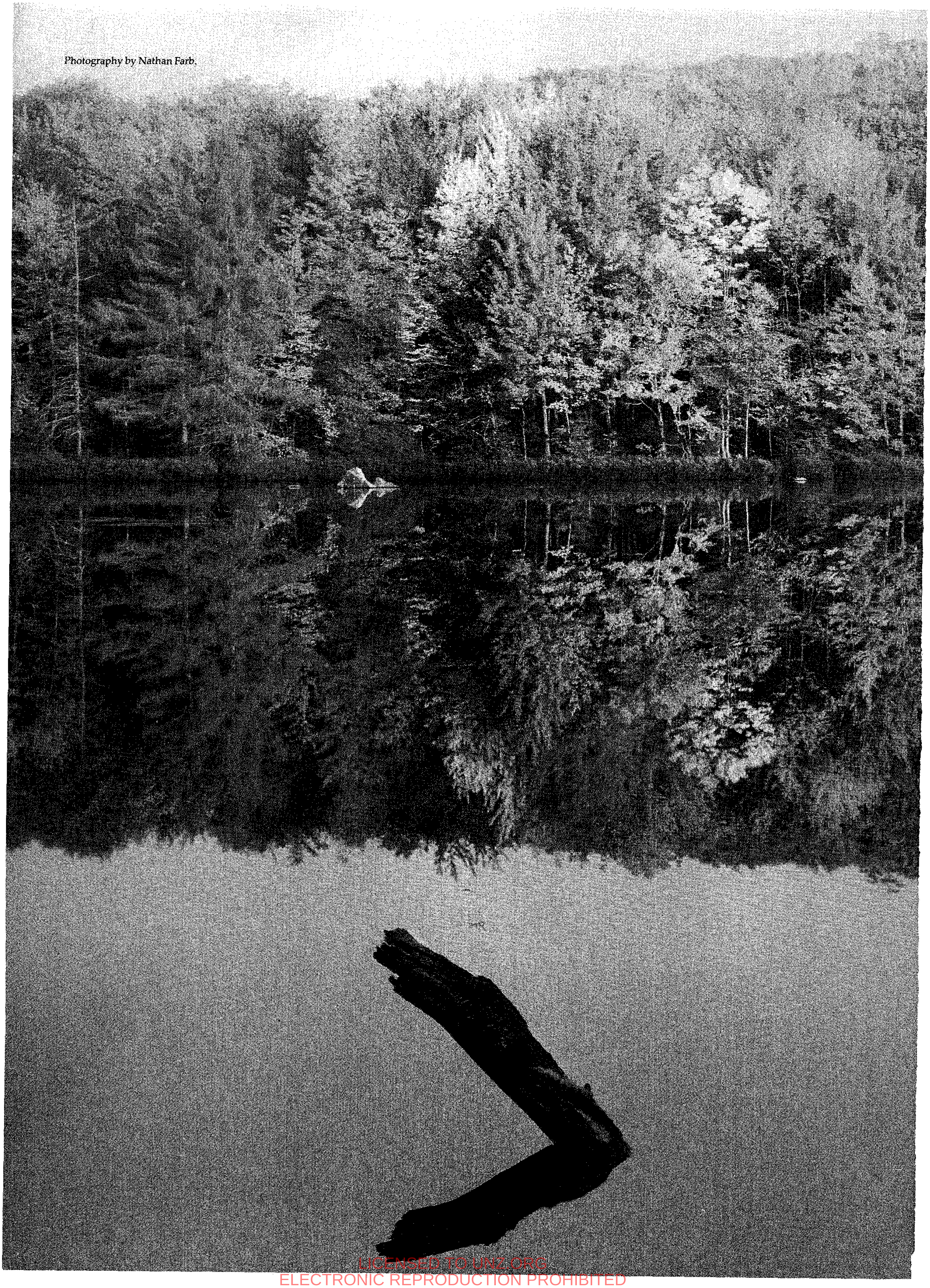

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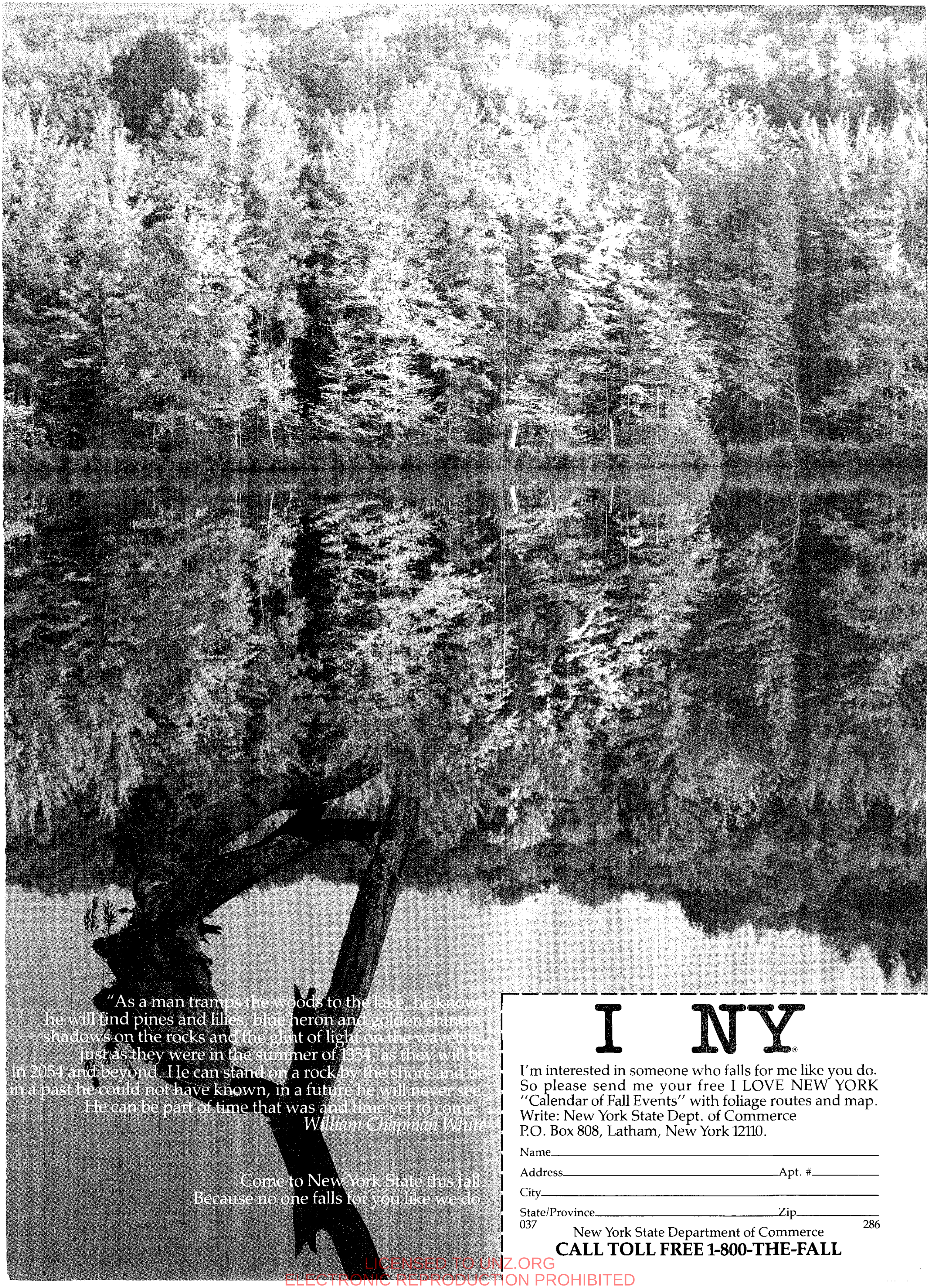

"As a man tramps the woods to the lake, he knows he will find pines and lilies, blue heron and golden shiners, shadows on the rocks and the glint of light on the wavelets, just as they were in the summer of 1354, as they will be in 2054 and beyond. He can stand on a rock by the shore and be in a past he could not have known, in a future he will never see. He can be part of time that was and time yet to come."
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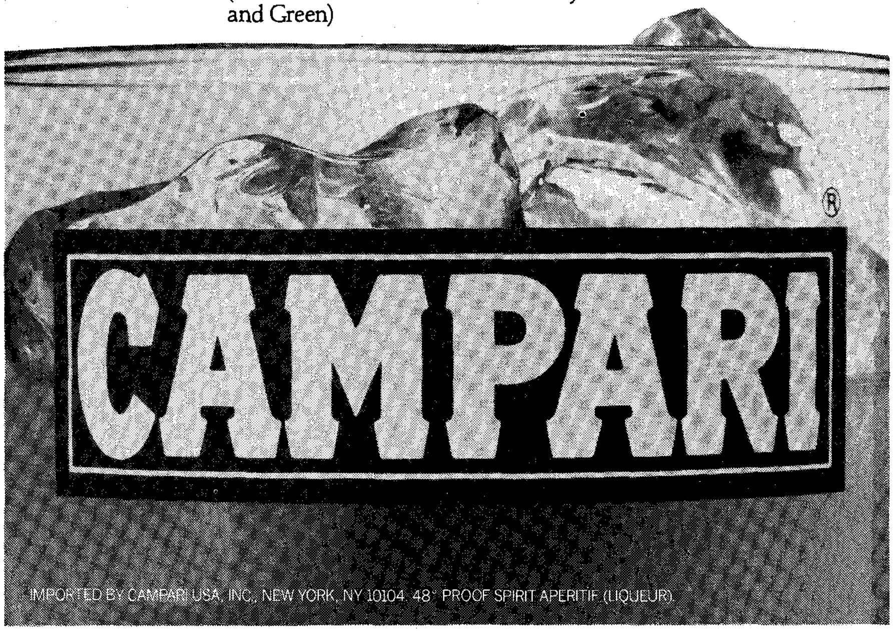
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were Jewish], was the first European to set foot in the New World, 128 years before those greenhorns on the *Mayflower*. In the three centuries between his arrival and the American Revolution, many of his brethren followed. Most of them were fleeing the Spanish Inquisition—an institution that promulgated the dangerous idea that patriotism and Christianity were synonymous. Unless I'm very much mistaken, Pat Robertson is saying the same unsettling thing.

Steven E. de Souza
Encino, Calif.

THANKS, MICHAEL KRAMER, FOR AN informative article. You're a hell (whoops!) of a writer.

Bruce Smith
The Bronx

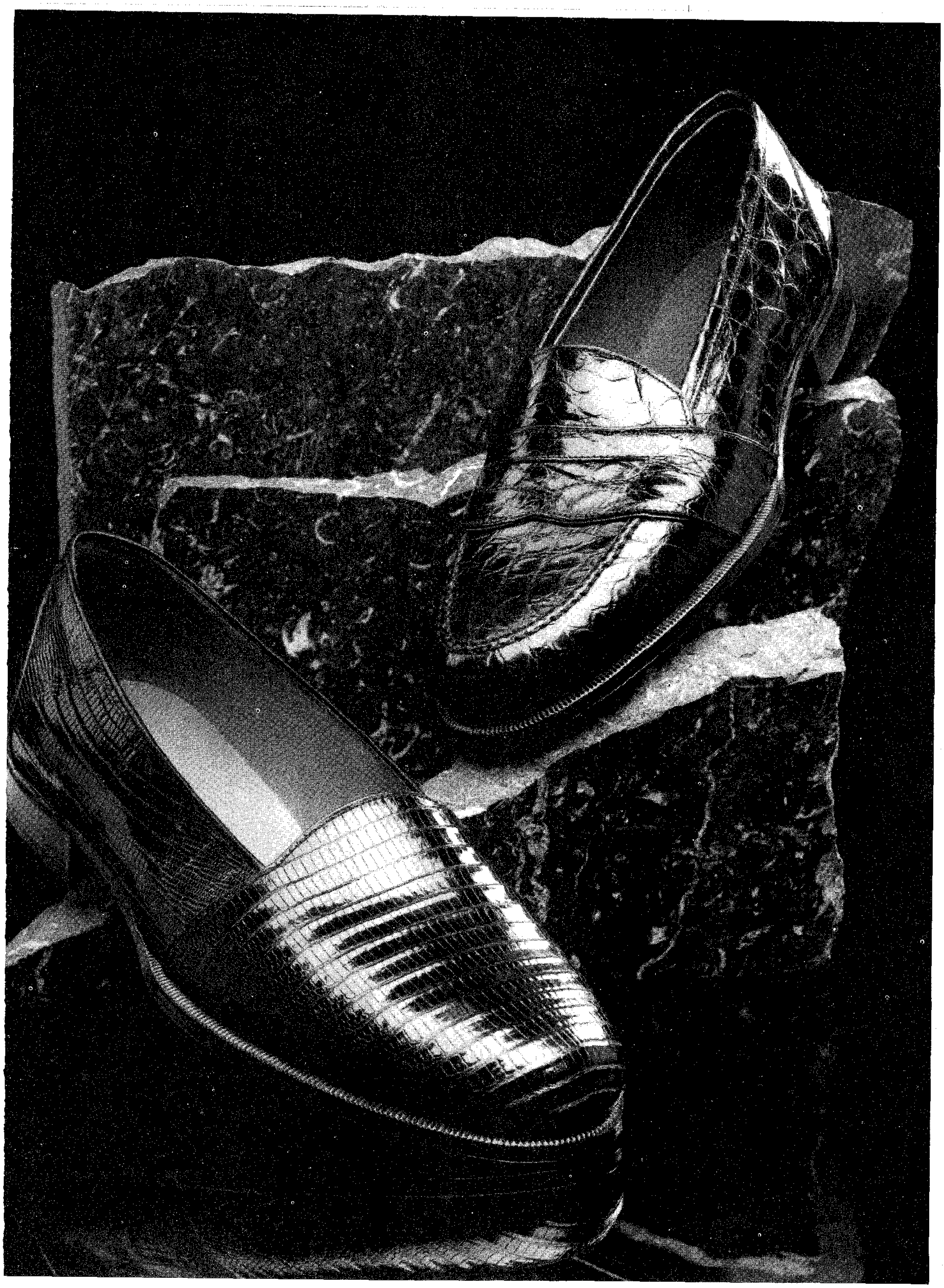
IN MORE THAN A DECADE OF CABINET-level public service, I have never read a more slanted, distorted, or unprofessional story than Michael Kramer's "Quick, Who's Running Against D'Amato?" [August 25]. Not only did the article flatly omit my answers, but it mocked them and quoted answers to some questions as if they were responses to entirely different questions.

For example, you quote me as saying of a fine and careful reporter, Mike Oreskes of the New York *Times*, that he manufactured a quote. I said no such thing.

In the story Oreskes wrote on Shoreham and the Power Authority's evaluation of the plant, he properly noted the conditions, the price, and the need for an evacuation plan and a federal license before the plant could be run or considered for state purchase by the Power Authority. Nothing in his story was made up or even incorrect by implication. Mark Green, however, often manufactures or takes quotes out of context so that they bear no relationship to my complete statements. It is my primary opponent, not the press, that I fault for the distortions of my record as commissioner of agriculture, commissioner of commerce, and chairman of the Power Authority. And by ignoring or twisting my replies, Michael Kramer has produced a shockingly bad piece of journalism.

John Dyson
Manhattan

Michael Kramer replies: The question of accurate quotation involves Michael Oreskes's February 10, 1984, story in the New York *Times*, not Mark Green's characterization of it. The Oreskes piece quotes Dyson as saying, "It is possible still to convince the governor that the best course is to open the plant if the Federal Government will do something and if the county will change its mind and agree to work with us." Oreskes and others further confirm that Dyson's original position was that Shoreham should



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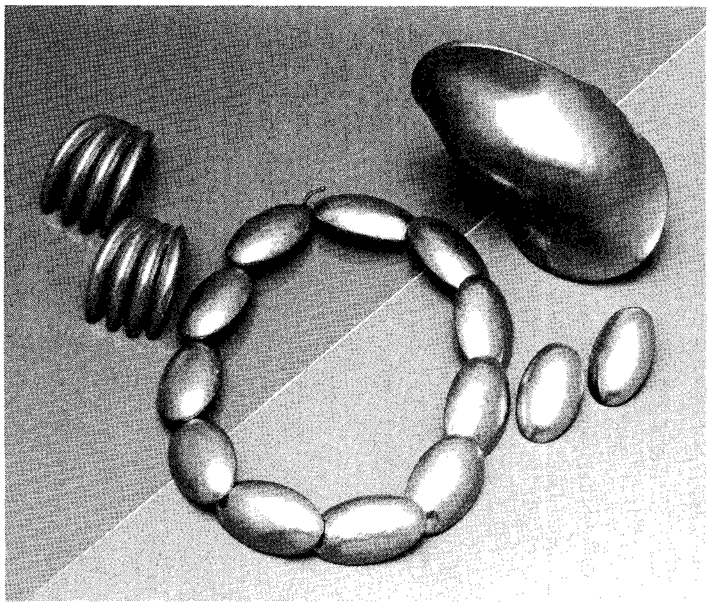

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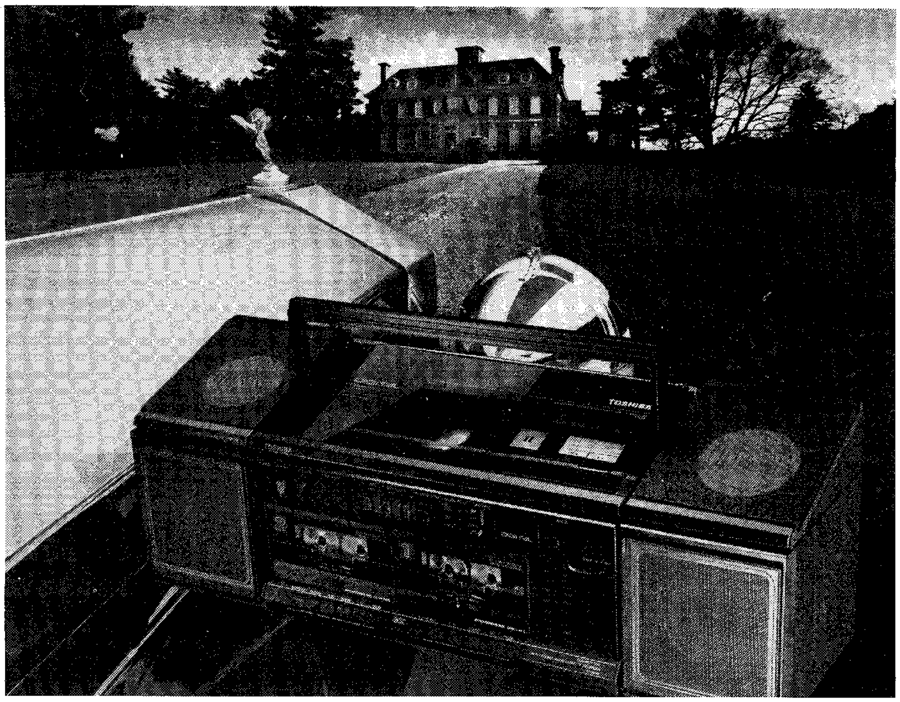

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be opened. Only later did he come out against it.

I HAVE READ MICHAEL KRAMER'S "QUICK, Who's Running With Cuomo?" [September 1] and would like to clarify certain statements attributed to me in that article.

Kramer refers to an application to the City Planning Commission for the proposed Belz Factory Outlet Mall at 17th Street and Tenth Avenue, in which Hirschfeld Realty has an ownership interest. I want to make absolutely clear that I am not suggesting, "feeling," or implying in any manner whatsoever that the City Planning Commission or Chairman Sturz made any decisions or actions based on my giving or not giving political contributions. Any suggestion to the contrary by any reporter is a misunderstanding of my position.

While there is frustration on my part, as there might be on the part of any developer needing governmental approvals, I am not suggesting that there is frustration with the honesty and integrity of any of the governmental officials involved in the approval process.

I would like to state again that there have been no solicitations, bribes, or payoffs involving the City Planning Commission or any other New York City department, employee, or anyone else who has anything to do with this project.

Abraham Hirschfeld
Manhattan

Michael Kramer replies: Abe Hirschfeld may be having second thoughts now that he understands the implications of what he said to me. But he said it.

WE ARE ABRAHAM HIRSCHFELD'S PARTners in the development of the proposed Belz Factory Outlet Mall. The statement attributed to Hirschfeld concerning the City Planning Commission's inaction on the project is not in accord with the facts as we understand them from our counsel and the commission's counsel.

Under the City Charter, the period permitted for action on the project by the commission would have expired before required environmental information was provided. Therefore, we allowed the application to lapse. The commission's inaction had nothing to do with campaign contributions or with any action by or direction from Chairman Sturz.

We shortly expect to provide the commission with the environmental information it requested, in order to restart the city evaluation process. We look forward to eventual approval and hope to provide all New Yorkers with a unique new retail amenity.

Andrew J. Groveman
Vice-president
Belz Enterprises
Memphis, Tenn.

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

BATTERY PARK MOVES...*SPY* SPOOKED...A BASHFUL MADONNA...CRITICAL SCHEDULING

BATTERY PARK CITY PICKING UP SPEED

A Cuomo administration source has told *New York* that Bob Seavey's departure from the Battery Park City Authority means the BPCA will finally be able to name the developers for Phase III of the highly praised project. Seavey resigned two weeks ago as chairman of the authority to become a counsel to Andrew Cuomo's law firm.

In what has been dubbed "the mystery of Battery Park," 26 developers who submitted proposals last summer for three new residential sites in the development have been trying to figure out why the agency hasn't made a decision. An administration source says Seavey and the BPCA board, appointed by Governor Cuomo, have been sitting on a consultant's report that recommends specific developers, for fear Cuomo would be accused of favoring the ones who contributed to his campaign. The source says Seavey had recently decided to wait until after the November election to name the developers.

Seavey did not return calls for comment. BPCA president Sandy Frucher confirmed that he expects the developers to be announced soon.

SPY BOOSTER BACKING OUT

Ivan Boesky has had second thoughts about $400,000 that *Spy* magazine expected him to invest. One source close to *Spy* editor Graydon Carter says the arbitrageur decided against a deal "because he was nervous about becoming the focus of insider-trading investigations and wanted to pull back on his commitments."

Carter, who says he has already found new investors to take Boesky's place, would say only, "There were stories in the papers at the time that worried him, but I have no idea why he pulled out."

A Boesky spokesman said, "We looked into investing in *Spy,* but we never made a commitment. So the question of why we didn't invest is academic."

SEAN AND MADONNA: NO PICTURES, PLEASE

Madonna and Sean Penn are apparently trying so hard to disassociate themselves from *Shanghai Surprise* that they've managed to pull their photograph off the tie-in paperback. The stars haven't done any publicity for the MGM movie, which some critics have already dubbed a disaster.

Viking was forced to remove the couple's picture from the paperback edition of the novel, on which the film is based, just days before the publisher was to start printing 300,000 copies. "We only bought the book because we'd heard about the movie," says Viking spokeswoman Maureen Donnelly. "At the last minute, we were told we had no legal right to use their names or image." Penn's spokeswoman did not return calls for comment. Madonna's spokeswoman, Liz Rosenberg, said she didn't know if the couple asked for the change, but said, "It's probably true."

NEW DAY FOR BRYANT PARK?

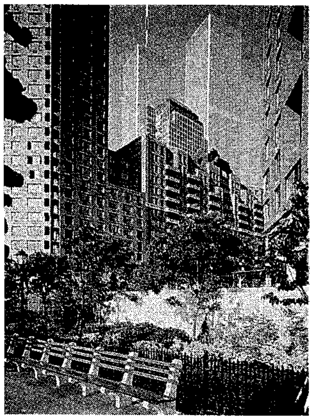
A new plan is in the works for Bryant Park—and those who've seen it say it would provide more public access than the widely criticized previous proposal. The Bryant Park Restoration Corporation has submitted the new design, by Laurie Olin, the head of Harvard's landscape-architecture department, to the Landmarks Commission, which will hold a hearing at the end of the month.

The plan deals with much of the criticism of Olin's original scheme, which provided for a formal garden complete with ornamental pools that opponents said would accentuate the enclosed nature of the park. Olin's new proposal includes additional entrances on 40th and 42nd Streets and a redesigned stairway at 41st Street and Sixth Avenue.

Members of the Restoration Corporation are also talking to some of the city's best-known restaurateurs—including the Gotham Bar & Grill's Jerry Kretchmer—about proposals to replace the 1,000-seat restaurant originally planned by Warner LeRoy. Among the possibilities are two smaller restaurants, as well as food kiosks. The restaurant plans will be submitted to the Landmarks Commission later.

MOVIE CRITICS' DEAL UNREELING

It looks as if Gene Siskel and Roger Ebert may have been outfoxed by their old bosses at *At the Movies.* The film critics announced last spring that they were leaving Tribune Entertainment, the company that produced their show, to start a similar one, *Siskel & Ebert & the Movies,* for Disney. They agreed to tape two final Tribune shows, to run in mid-September, and to postpone the



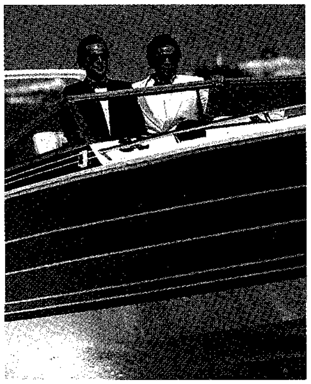
BATTERY PARK CITY

SEAN AND MADONNA

SISKEL AND EBERT

Photographs: top, Wolfgang Hoyt/ESTO; center, Geoffrey Croft/Outline.

CHEF'S SEARCH...*VICE* NOTES...BARNEYS BROUHAHA...RUELLES REDUX...BLURB BOO-BOO



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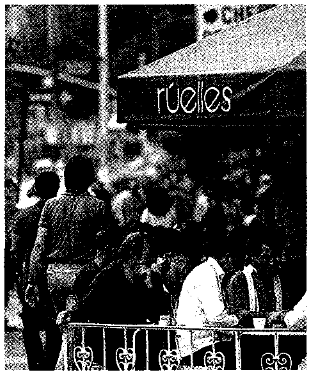


RUELLES

debut of their Disney project so the two wouldn't overlap. But days before they were to begin the taping, Tribune told the critics it had decided to put their replacements, Rex Reed and Bill Harris, on the air instead.

"We don't have to give these guys a smooth transition to Disney without missing a beat," says Tribune executive producer Joe Antelo. "Disney has already absorbed a third of the stations on our lineup and some of our old staff. It is in our best interest to get the new team out as early as possible."

— PEG TYRE

PARISIAN CHEF EYEING NEW YORK

Another famous French chef may be following Le Bernardin's Gilbert Le Coze to New York. Parisian Jacques Cagna, whose two-star restaurant is a favorite with Americans, was in Manhattan recently to search for a restaurant site.

"I've long wanted to do something in the States," Cagna says. "But I can't talk about the sites. If the owners know my intention, the price will go up."

NEIGHBORS STILL BATTLING BARNEYS

The official opening of the new Barneys women's store has not ended the three-year-old battle between the Pressmans and their Chelsea neighbors. Blockeye-on-Barneys—a watchdog group formed when the store began the women's addition—is complaining that the owners have been keeping residents awake with additional night-time work on the building and on a parking lot.

The neighborhood group also claims that an air conditioner installed on a Barneys administrative building violates noise-control ordinances. "This is part of a long history of abuses," says Harold Fink, a spokesman for the group.

Barneys spokeswoman Michele de Milly concedes that the air conditioner has been a problem but says engineers are working on it. And she promises there will be no more late-night construction. "There have been inconveniences for Barneys and the community," she says, "but we think the end result is a more beautiful block for everyone."

MIAMI VICE NOTES FROM ALL OVER

Expect to see fewer high-speed boat chases across Biscayne Bay when *Miami Vice* returns this fall. As part of budget negotiations with Universal Television, executive producer Michael Mann has agreed to cut back on the signature scenes.

Universal, which produces *Vice* for NBC, demanded budget cuts because the studio was spending over $1.4 million on each episode—about $450,000 more than the licensing fee paid by the network. "Shooting on the water is very expensive," says Universal TV president Robert Harris. "But that doesn't mean boats will be cut out altogether. The opening sequence of the show we shot last week is a spectacular chase between an undercover Don Johnson and the Coast Guard." . . . One of the mysteries of the season opener will be what happened to Sonny Crockett's black Ferrari Daytona. The car will disappear during the show and be replaced in the next episode by a black Ferrari Testarossa. "It may not be as important as who shot J.R.," says Harris. "But we hope *Miami Vice* aficionados will say, 'Gee, I have to watch next week to see what happened to the Daytona.' "

WEST SIDE HANGOUT PUTS ON THE *CHIEN*

Rúelles—the Upper West Side's first East Side singles bar—is going out of the singles business. Owners Marvin Arthurs and Elliot Klepper, who opened the restaurant in 1979, are turning it into a French bistro, which will be called Brasserie Bijou. They have hired restaurant consultant Clark Wolf to reorganize the old Rúelles's two-level space into a formal, reservations-only balcony and a ground floor "Parisian café" with marble tabletops and imported café chairs. Says Wolf, "The neighborhood is growing up, and so are we."

THE LITTLE BLURB THAT WASN'T

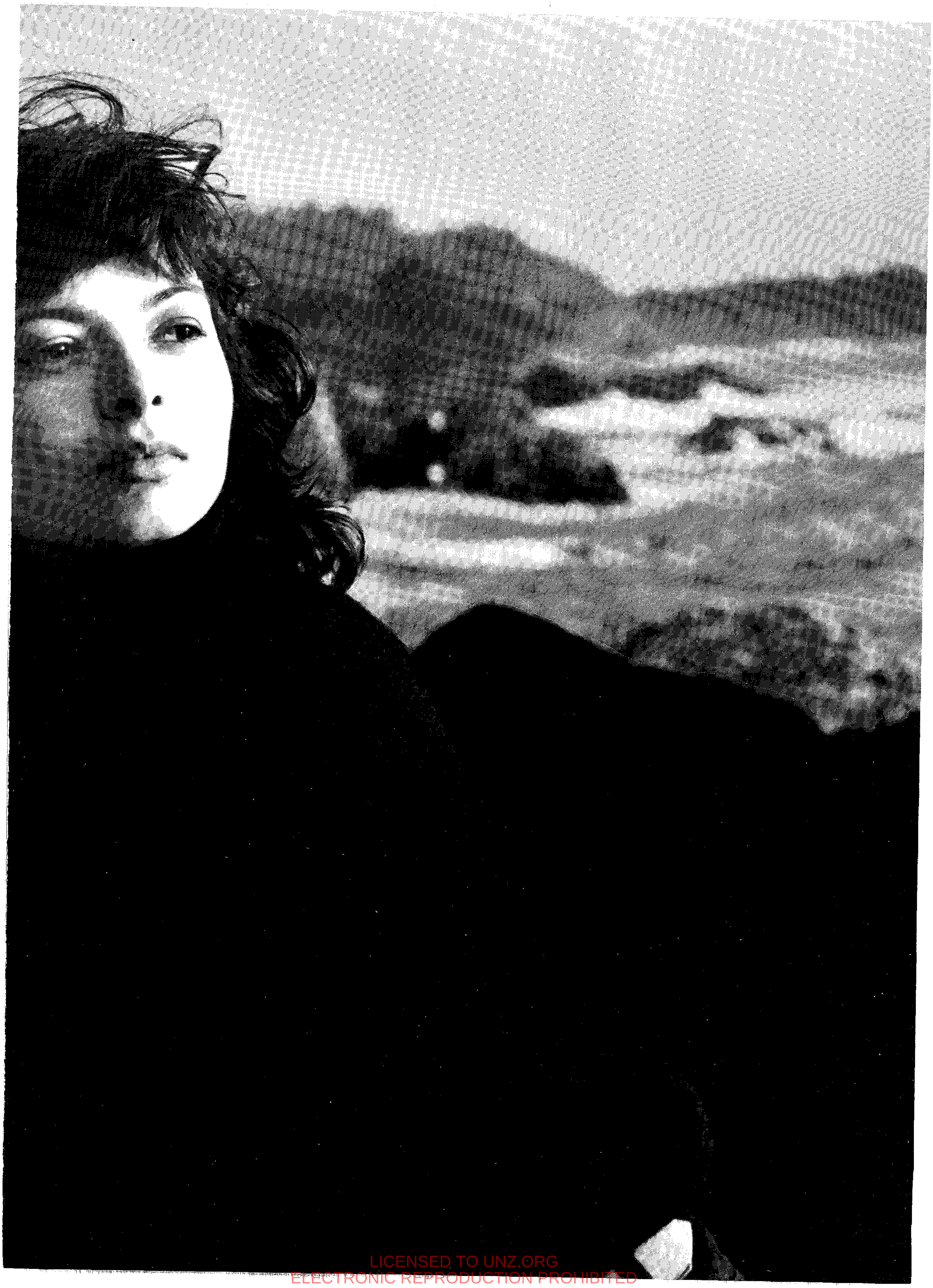
Amy Hempel's glowing quote on the cover of *Hers,* the paperback collection of New York *Times* columns, was *almost* all a publisher could hope for. The only problem: Hempel never said it. So, with about 12,000 copies already in circulation, Harper & Row agreed last week to paste stickers over the writer's name on all future printings.

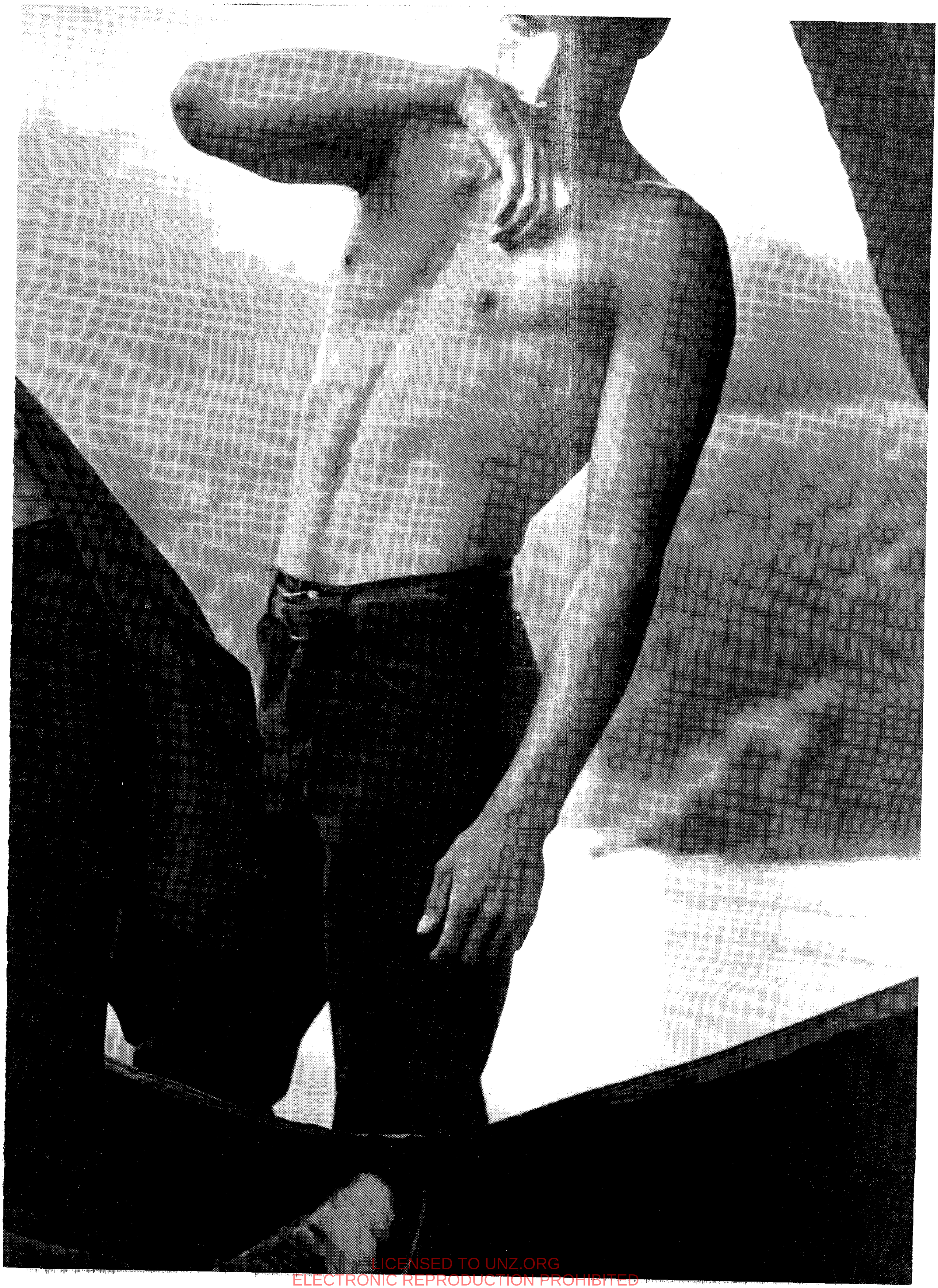
The mistake occurred after Hempel's collection of short stories, *Reasons to Live,* and *Hers* were reviewed together in *The Washington Woman.* Harper & Row says the editorial assistant who wrote the jacket copy for *Hers* used a quote from the review, but mistakenly attributed it to Hempel.

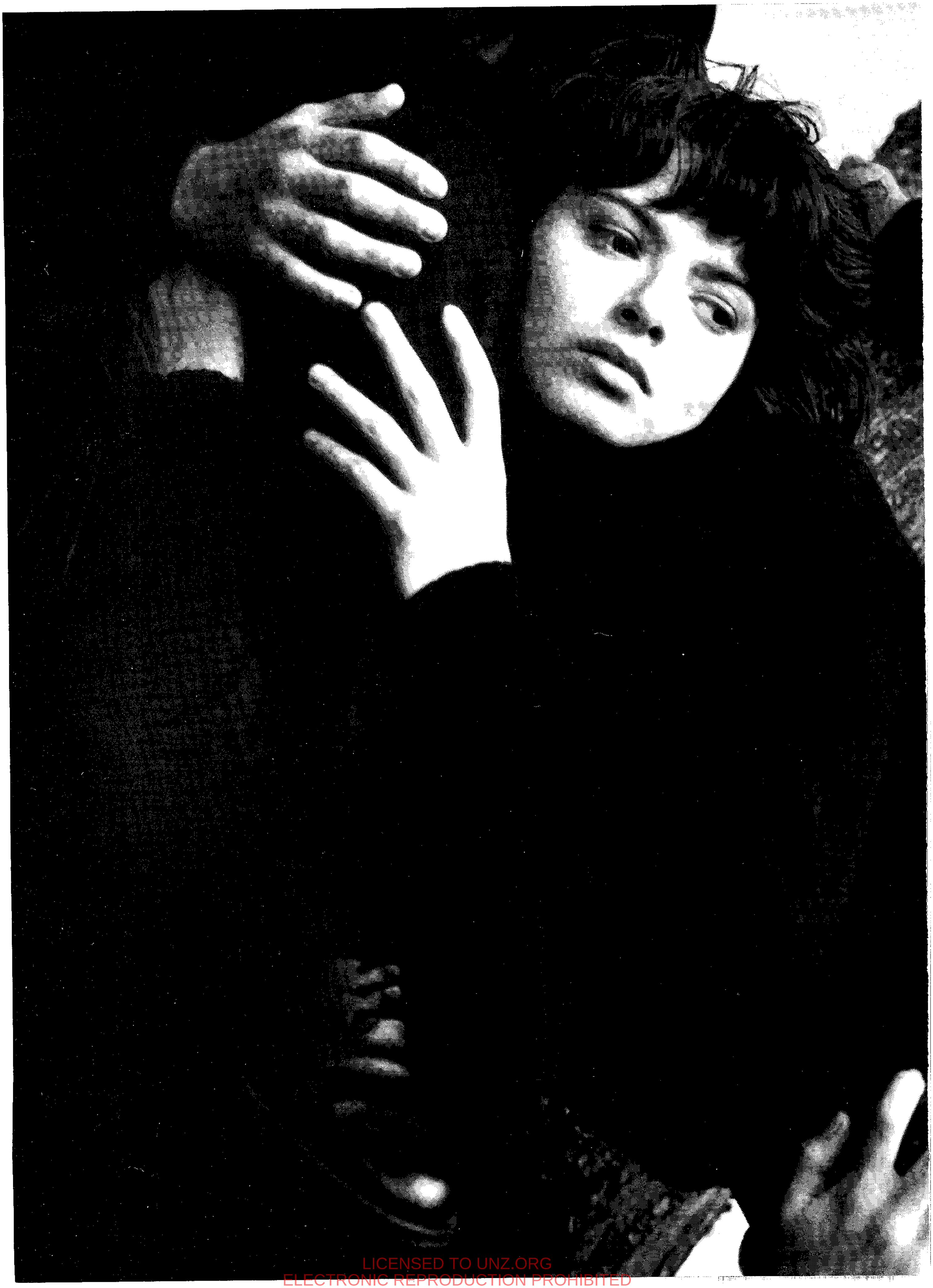
In addition to covering Hempel's name, Harper & Row has agreed to run ads in *Publishers Weekly* and *The New York Times Book Review* pointing out the error. Says Harper & Row lawyer James Fox, "It was simply human error."

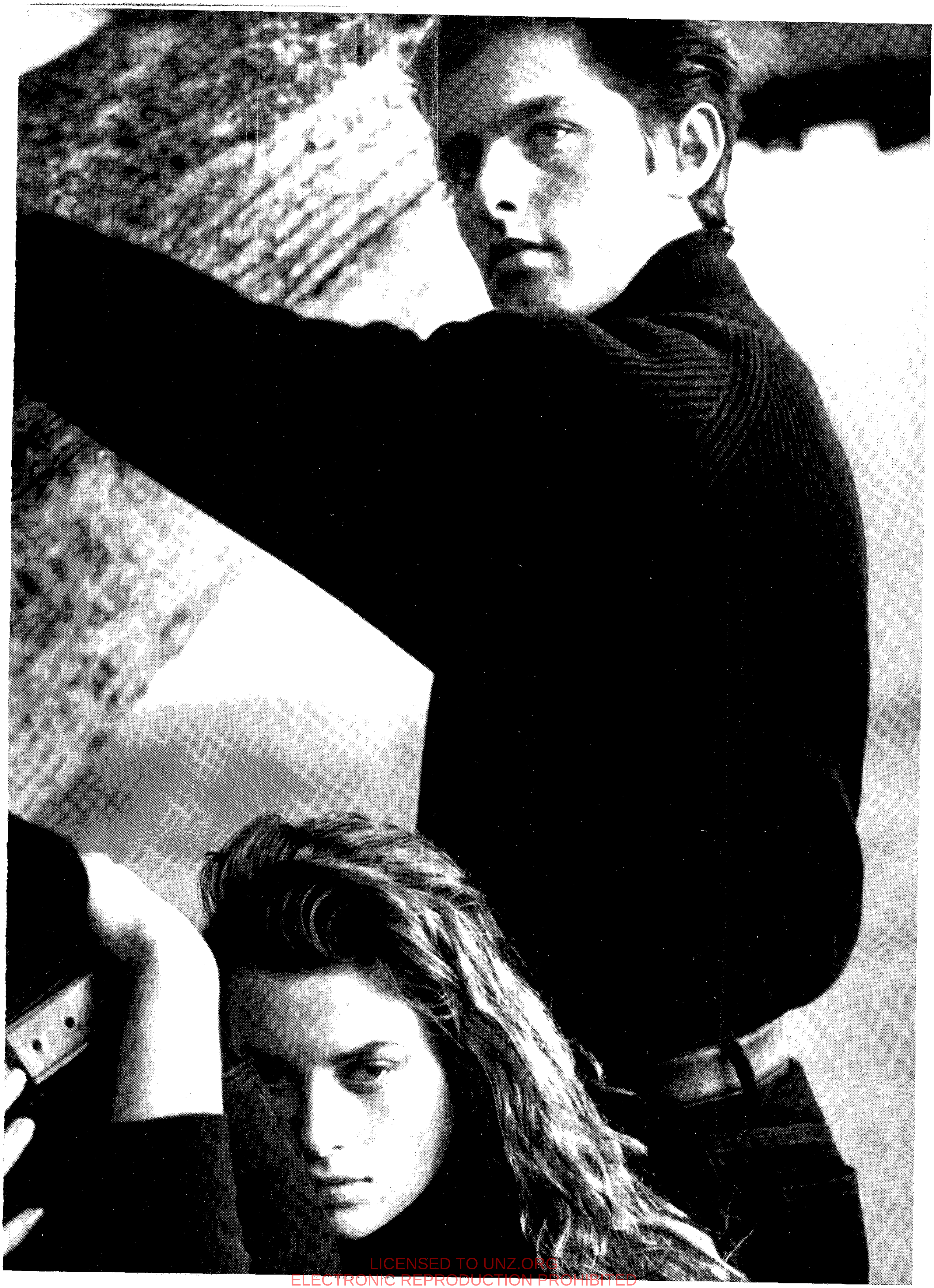
Photographs: top, Douglas Keeve/Gamma-Liaison; center, Joe Rodriguez/Black Star; bottom, Joe McNally/Wheeler Pictures.

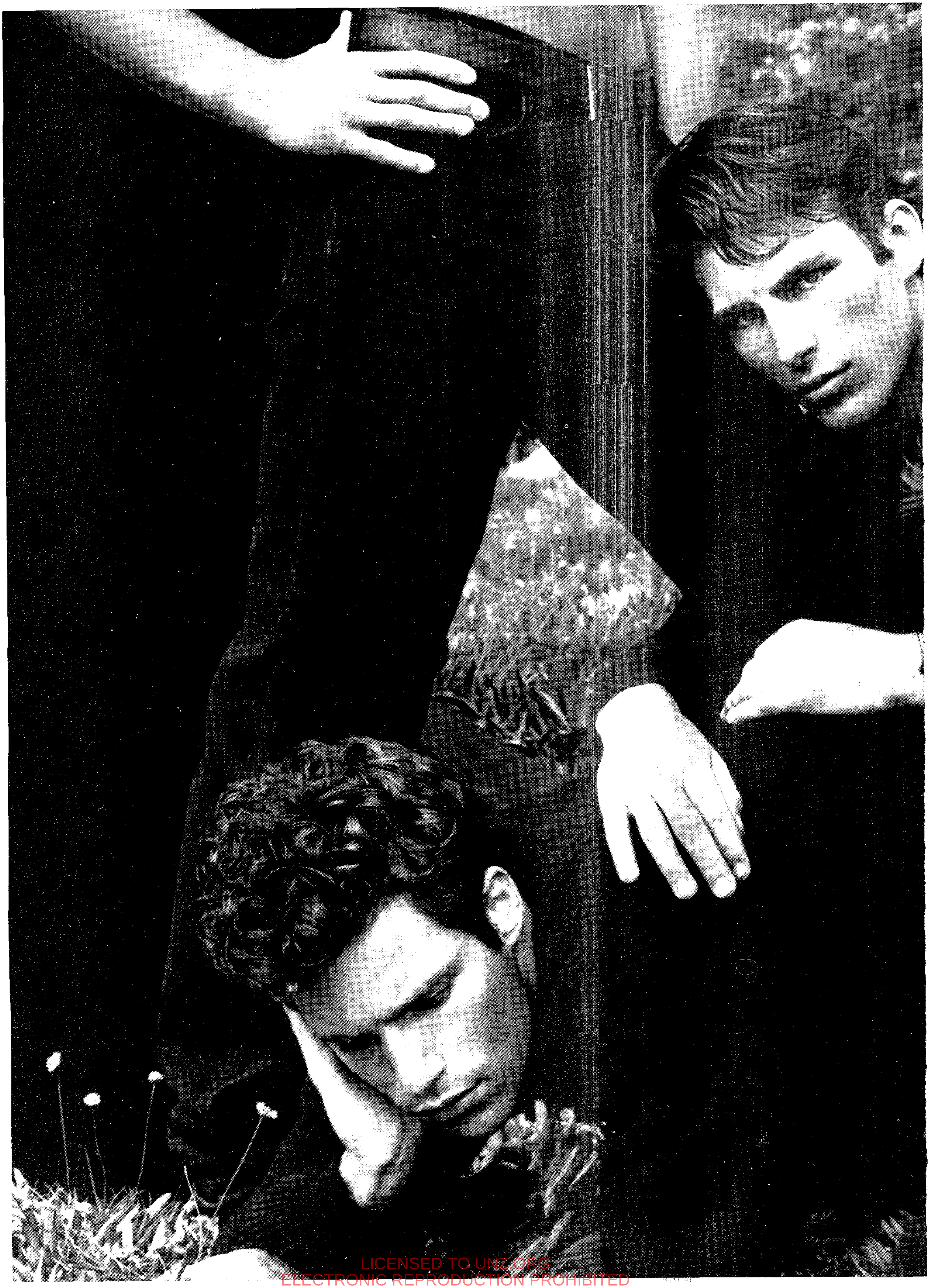
Calvin Klein Sport

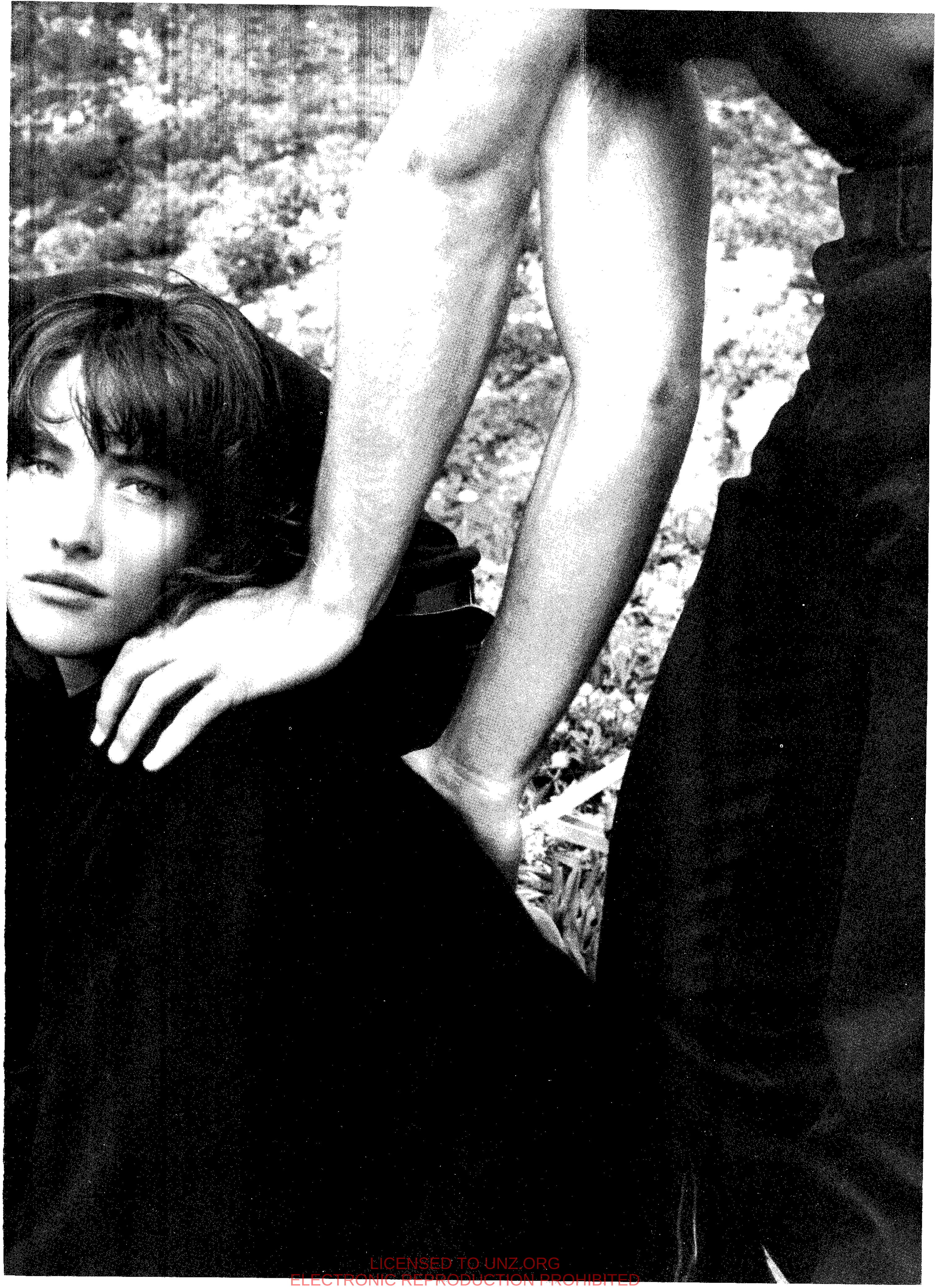












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The Bottom Line/Dan Dorfman

DOWN AND OUT IN BEVERLY HILLS

Boesky Peddling the Hotel

ARBITRAGE KING IVAN BOESKY, WHOSE six-year control of the luxurious Beverly Hills Hotel has been plagued by a bitter family feud, has decided to check out.

A source tells me that last week Boesky abruptly disclosed his decision to sell the hotel—and to dissolve the facility's parent, the Beverly Hills Hotel Corporation—at a private board meeting of the corporation at his New York offices. The asking price for the pink palace, which was built in 1912 and is a stopover for many rich and celebrated people, is between $100 million and $125-million, I'm told. Boesky's wife, Seema, owns 48 percent of the hotel, and Boesky owns 4 percent.

The Beverly Hills Hotel Corporation also controls 72 percent of the voting shares of Northview Corporation, a San Diego firm that owns 43 Vagabond Inns, mostly in California.

At the meeting, an investment banker from Bear, Stearns & Company is said to have raised the possibility of selling the hotel to a buyer or a consortium from Japan. No specific names were mentioned.

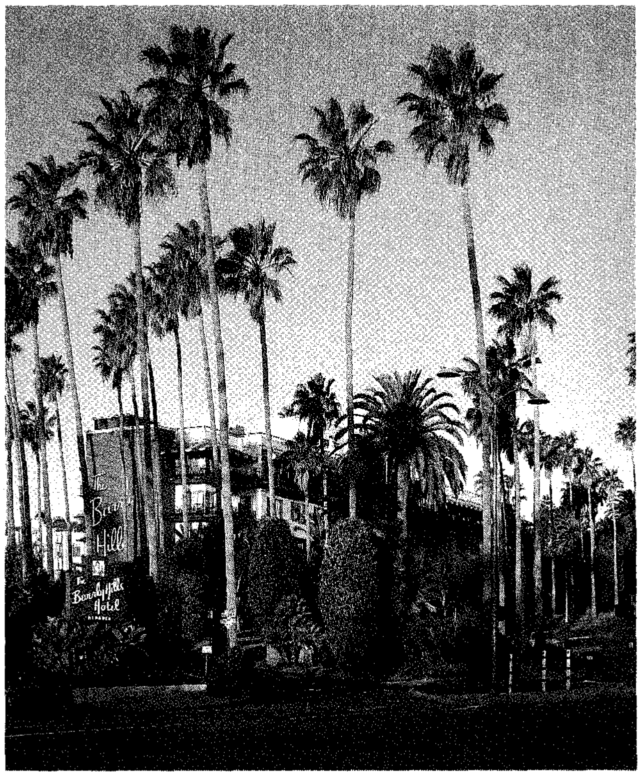
The reason for the sale could not be determined. My sources speculate that family friction could be at the heart of it. Another possible reason, a source says, is that Boesky, already pressured by his wide-ranging business activities ("Intelligencer," page 19), was furious about a leak that came out of an August 15 meeting of the hotel corporation's board. That leak, reported in this column last week, indicated that Boesky had disclosed he was the subject of a broad investigation by the Securities & Exchange Commission. My sources also say that sizable tax savings could be realized by selling the hotel before year-end.

Boesky became involved in the Beverly Hills Hotel through his marriage to Seema, whose father, Detroit real-estate magnate Ben Silberstein, owned it. When Silberstein died, his two daughters, Muriel Slatkin and Seema, each inherited 48 percent; the other 4 percent went to Silberstein's sister, Gertrude Marks. Boesky bought out Marks in 1980, giving him and his wife majority control.

Last spring, Slatkin and other members of her family filed two suits against Boesky, alleging that he fraudulently used the funds of the Beverly Hills Hotel Corporation and of a subsidiary for high-risk investments.

The suits, which are seeking more than $200 million in damages, accuse Boesky of using $25 million of the hotel's money to invest in Cities Service stock in the expectation that Cities Service would be taken over by Gulf. That deal never took place (Occidental Petroleum later took over Cities Service), and the Boesky gamble cost the hotel $7.6 million, it's alleged. The suits also charge that Boesky donated $750,000 of the hotel's money to United Jewish Appeal for "personal self-aggrandizement."

In a motion to dismiss the suits (now consolidated), Boesky has denied the charges. He could not be reached for comment on reports that the hotel has been put up for sale.



PINK PALACE: *Centerpiece in a family feud.*

Bargains in Bonds

GENERAL MOTORS' NEW 2.9 PERCENT loans to car buyers may be sparking a lot of sales, but one hot bond pro thinks the company financing the deal, General Motors Acceptance Corporation, should be causing some excitement, too.

The reason: A particular GMAC bond (it costs $765) stands a good chance of throwing off a nearly 35 percent return on your money over the next year if interest rates continue their fall.

That prediction comes from Ed Labenski, a hot hand in the fixed-income arena who thinks the booming bond market still has plenty of room to grow. Over the last twenty months, many long-term corporate and Treasury bonds—factoring in yield plus capital appreciation—have shot up 51 to 58 percent.

Labenski, 49, is senior vice-president of IDS Advisory Group, a division of money-management giant IDS Financial Services. The IDS Advisory Group manages $4.3 billion of pension, profit-sharing, and endowment funds. Labenski runs about $525 million worth of fixed-income investments under the banner of IDS Fixed-Income Advisors.

Labenski's bullish view of bonds is based on his expectation that interest rates will drop at least 100 basis points (or 1 percent) over the next year and possibly up to 200 basis points. (When rates decline, bond prices go up to bring the bonds' yield to maturity in line with the changes in market rates.)

Let's look at that GMAC bond in light of Labenski's predictions. The bond, which matures in 2011, carries a 6 percent coupon (or interest rate). But because it's selling at a discount to its par value ($1,000), the bond has an annual yield to maturity of 8.25 percent.

If Labenski is on the money with his predictions, and rates drop 1 percent, the value of the bond would increase to $860. That increase, plus the yield on the bond, would throw off a 20.3 percent return over the next twelve months, Labenski tells me. Going a step further, if long-term rates fall 2 percent over the next year, the value of the bond would increase to almost $970. And that rise, plus the yield, would mean a 34.5 percent return on your money in twelve months.

The GMAC bond is just one of Labenski's favorites. He thinks that long-term bonds are solid buys for people looking to fatten returns while rates decline on such popular investments as bank CDs and Treasury bills.

An even bigger return over the next

Photograph by Leverett Bradley / After Image.

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twelve months—possibly 56.4 percent—is seen on twenty-year zero-coupon Treasury bonds with an 8.2 percent yield to maturity. Because zeros pay no interest, you can buy them at a steep discount—in this case, $200.21 for a $1,000 bond. And because they pay no interest, they react more dramatically to fluctuations in interest rates than just about any other fixed-income instrument. Labenski points out that if interest rates drop 1 percent, the value of the zero-coupon bond will increase to $260.55—a gain of 30.1 percent. And if interest rates fall 2 percent, the bond will be worth $313.18—a gain of 56.4 percent.

Other bond favorites on which Labenski sees potential gains of over 20 and 30 percent in a year include: a $950 Southern California Edison bond maturing in 2019 and sporting an 8⅝ coupon (9.1 percent yield to maturity); a $1,007.50 Ford Motor Credit bond maturing in 1996 with an 8¼ coupon (8.1 percent yield to maturity); and a $1,000 U.S. Treasury bond with a 7.25 percent coupon that matures in 2016.

Given his credentials—and performance—Labenski clearly merits a hearing. In 1985, the bonds under his management averaged a 26.2 percent return. This topped the closely watched Shearson Lehman's Government Corporate Index, which was up 21.3 percent. And he's outperformed the bond market again in 1986. At present, his portfolio is 70 percent in corporate bonds and 30 percent in Treasury securities. The average maturity runs seventeen years.

Some money managers fear that long-term bonds have now become riskier. They reason that long-term rates could begin to rise, given the prospect of a peppier economy and somewhat higher inflation.

Labenski doesn't see it that way. He figures rates are almost certain to go lower. A big reason: He expects inflation to stay low—an average of 2 to 3 percent over the next twelve to eighteen months. He sees the price of oil, close to $16 a barrel at press time, rising to about $18 to $20 a barrel over the next twelve to eighteen months. But he expects this rise to be more than offset by a sluggish economy, low utilization of manufacturing capacity, and stable labor costs—all of which should keep rates low and probably knock them lower. He discounts the possibility that the Federal Reserve will tighten credit, forcing up rates. Labenski reasons that tighter credit would badly damage such distressed sectors as the automobile industry, oil services, real estate, and agriculture, possibly bringing on a recession.

"The Fed has no choice but to keep interest rates low and, in fact, probably lower them even more," says Labenski. "And that adds up to a super opportunity in long-term bonds." ■

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You can get cash in the middle of the night in the middle of nowhere at any of the over 8,500 nationwide CIRRUS® locations.

You can transfer funds, open additional accounts, buy stocks and bonds through our discount brokerage,† get current rates, sign up for a financial planning seminar—all from the comfort of your home or office phone.

All you need to start banking banklessly is an MHT Card.SM And all you need for your card is any Manufacturers Hanover Trust Checking Account. You don't even have to come to the bank to get started. Just call **1 800 MHT-BANK** for your free Bankless Banking kit.

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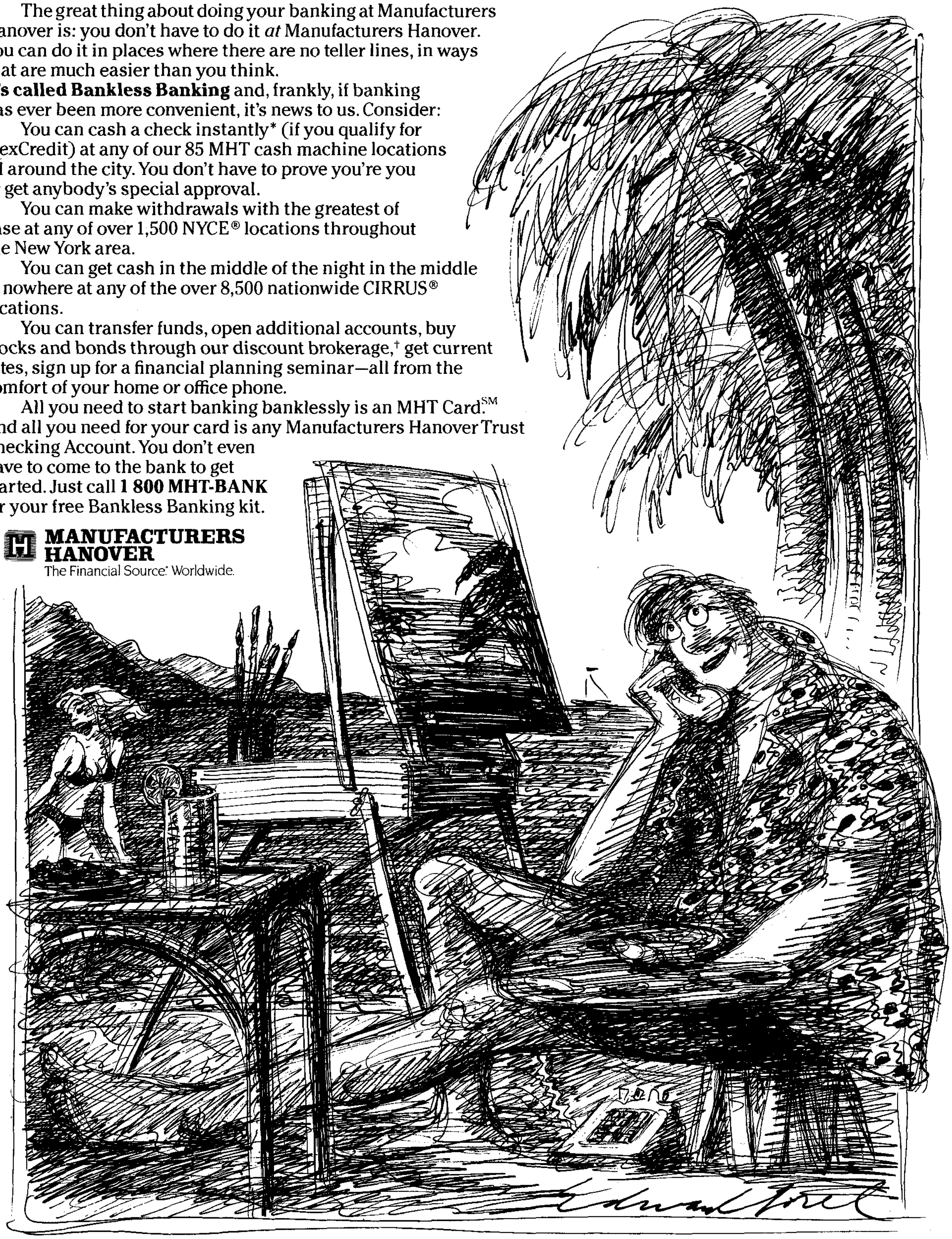
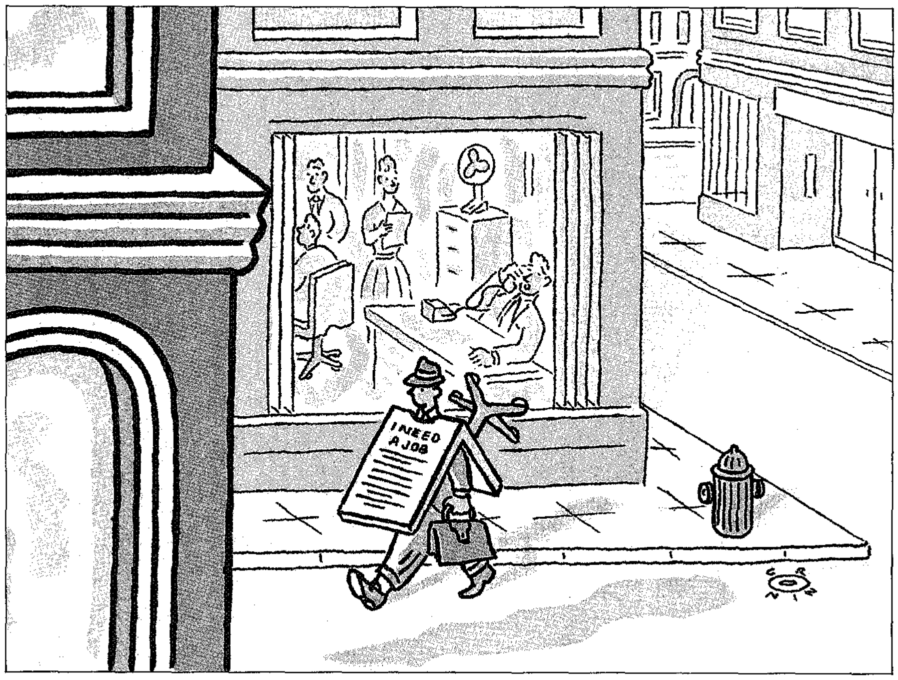


Bankless Banking, only at Manufacturers Hanover. We realize your potential.

©1986 Manufacturers Hanover. *If you apply and qualify for FlexCreditSM you will be able to deposit a check at any MHT cash machine and get cash back instantly. This is subject to your daily ATM withdrawal limit and available credit balance. †Available through Manufacturers Hanover Securities Corporation. Equal Opportunity Lender. Member FDIC

On Madison Avenue/Bernice Kanner

THE HUMAN FACTOR



HARD SELL: *Finding an advertising job isn't easy in today's lean market.*

A Tight Job Market

BLAME IT ON AN ECONOMY GONE SOUR, on the decisions of many companies to cut their advertising in favor of promotion and other marketing areas, or on the recent spate of mega-mergers and resulting staff purges, lost accounts, and profit squeezes—the advertising job market is, in the words of one headhunter, the leanest it's been in four decades. Here, the stories of some people who have been caught in the giant job drain.

Dennis Witpen, 35, saw the noose dangling and decided he'd rather hang himself. Last January, the future looked bright enough—after fifteen months as head of national broadcasting at Needham Harper New York, he was awarded additional programming responsibilities. But in March, the agency lost the Xerox account. In April, it announced an upcoming three-way merger with Doyle Dane Bernbach and BBDO. A month later, Honda wheeled away because DDB handled rival Volkswagen, and in June, DDB lost IBM. Soon afterward, with nary a word to Witpen, the new management assigned his network-TV-buying duties to his DDB counterpart.

"My boss wouldn't guarantee my job through December, when I thought the market would open up," Witpen recalls. "They wouldn't talk severance, and I'd reached a point where my morale was so low—I'd poured my heart into this job—that it was tough to come to work. Most people would have waited for the ax, but I just wanted to wipe the slate clean to avoid the loser image you get from being fired. I figured that by taking charge, I'd look and feel better."

Mostly, Witpen felt okay. There were difficult moments—he postponed buying a new house so as not to deplete his savings—but he'd resolved to relax, spend more time with his wife and two young children, and think things over while casually looking for work. He fretted about having to accept a lesser job, about starting his own business, about doing consulting work. And he went on six interviews before signing on last month with Family Entertainment, a new TV-syndication company, as vice-president of sales (eastern division), for slightly more than he had earned before. "In retrospect, it was the best move I could have made," he says of his first experience of being unemployed. "But I hope I'll never go through it again."

Once Tofutti Brands quit Campbell-Ewald in June, Terri Levine knew. The ad agency's management assured the 35-year-old account supervisor that if it just landed this one new client, she'd be back in a flash—but Levine decided that thinking of herself as furloughed would create a false sense of security; she and her husband count on her salary.

While Levine plunged into the "responding to ads, contacting people, head-hunting, and blanketing letters" routine, she also used this "gift of time" to be with her 21-month-old daughter. "All my daydreams about going to the park with Janna became reality," she says. She pounded her tennis game into shape, taught herself how to type and use the computer, and became a habitual exerciser. She also went on "three or four real interviews and a couple of courtesy ones," and reassessed her career strengths and weaknesses.

She concluded that, although many of her friends had quit working, she was itching to be back on a job. By the end of the summer, she had one strong prospect and expected things to open up after Labor Day, when she would throw herself headlong into the search. "I'm not rocked by being excessed out," Levine says. "It wasn't because of my performance. I feel I've accomplished the list of things I would say I'd do if I ever had time."

Nat Waterston insists he is "not bitter" that John Noble, the new head of DDB's creative department, fired him last April from the job he had held for thirteen years, business manager of the department. Waterston knew it was coming. After all, he had been trying for weeks to confer with his new boss and felt that he was being avoided. But his studied calm and acceptance of the situation—"Doyle Dane was a wonderful agency that's no longer in existence," he says—does not diminish the trauma for the 67-year-old man.

Within days after his firing, Waterston received four "feelers" from head-hunting firms to sign on as a recruiter. He demurred. "I was looking for the job I had," he says, a goal not made easier by his age—nor by the fact that there was already someone in each of the limited number of such spots. Waterston had no pressing financial need: He and his wife had enough saved to send their sixteen- and seventeen-year-olds to college. And it wasn't like the time fifteen years ago when he was fired from a similar creative post at Wells Rich Greene after four and a half years—their kids were young then, and it took ten months to relocate. But his ego was sorely wounded, and he was anxious.

"At my age, you don't have all that much time to sit around," he says. He considered suing DDB, but realized it "would brand me as a troublemaker for a prospective employer." He kept his office at the agency and used it seven hours a day, pulling out every contact he'd made in 35 years in the business. And on Au-

Illustration by Brian Cronin.

PREMIERING AT

BONWIT
TELLER

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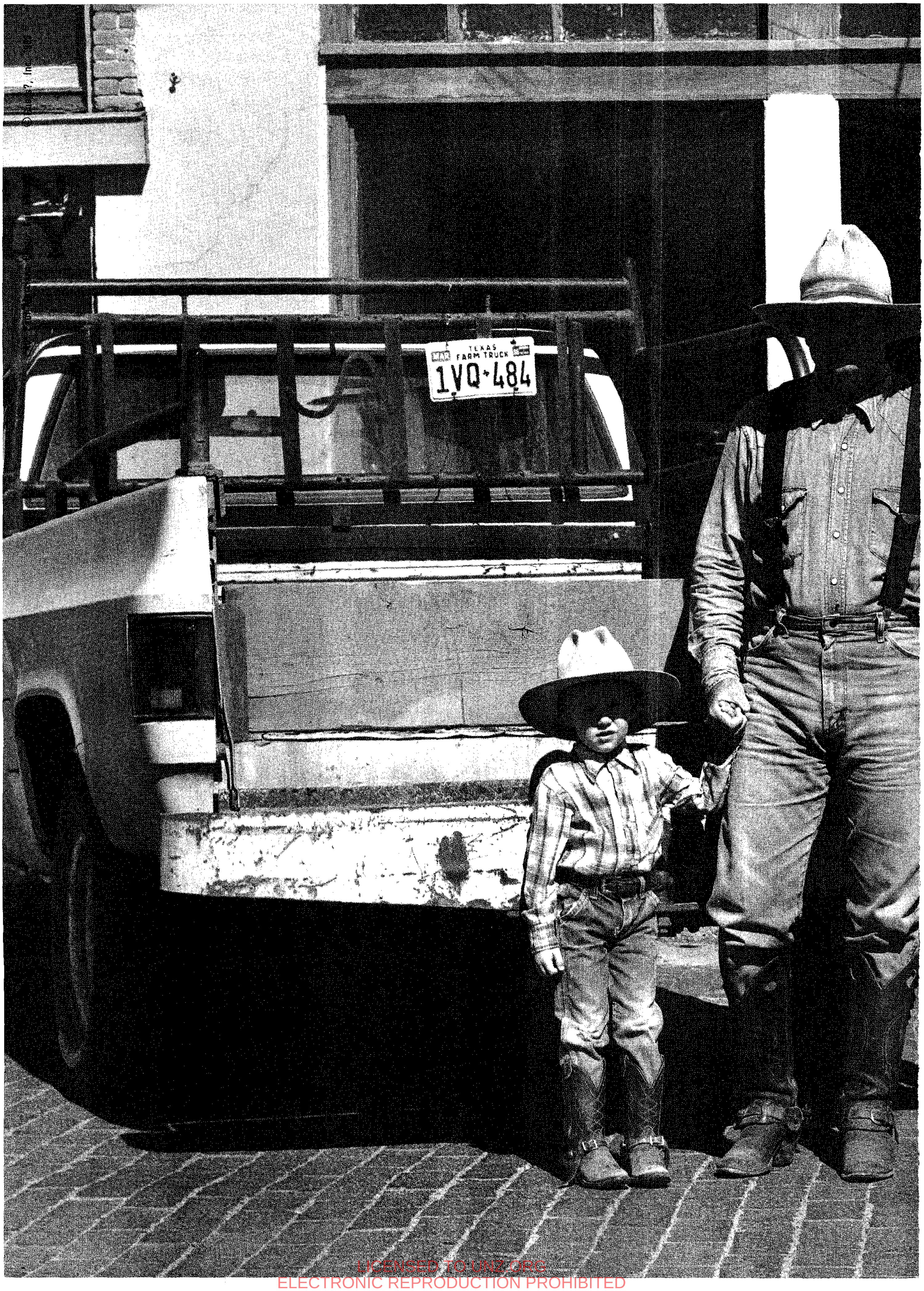
CHANEL

NEW FROM PARIS. TURBULENT, SEDUCTIVE COLOURS FOR LIPS AND NAILS.


MAX
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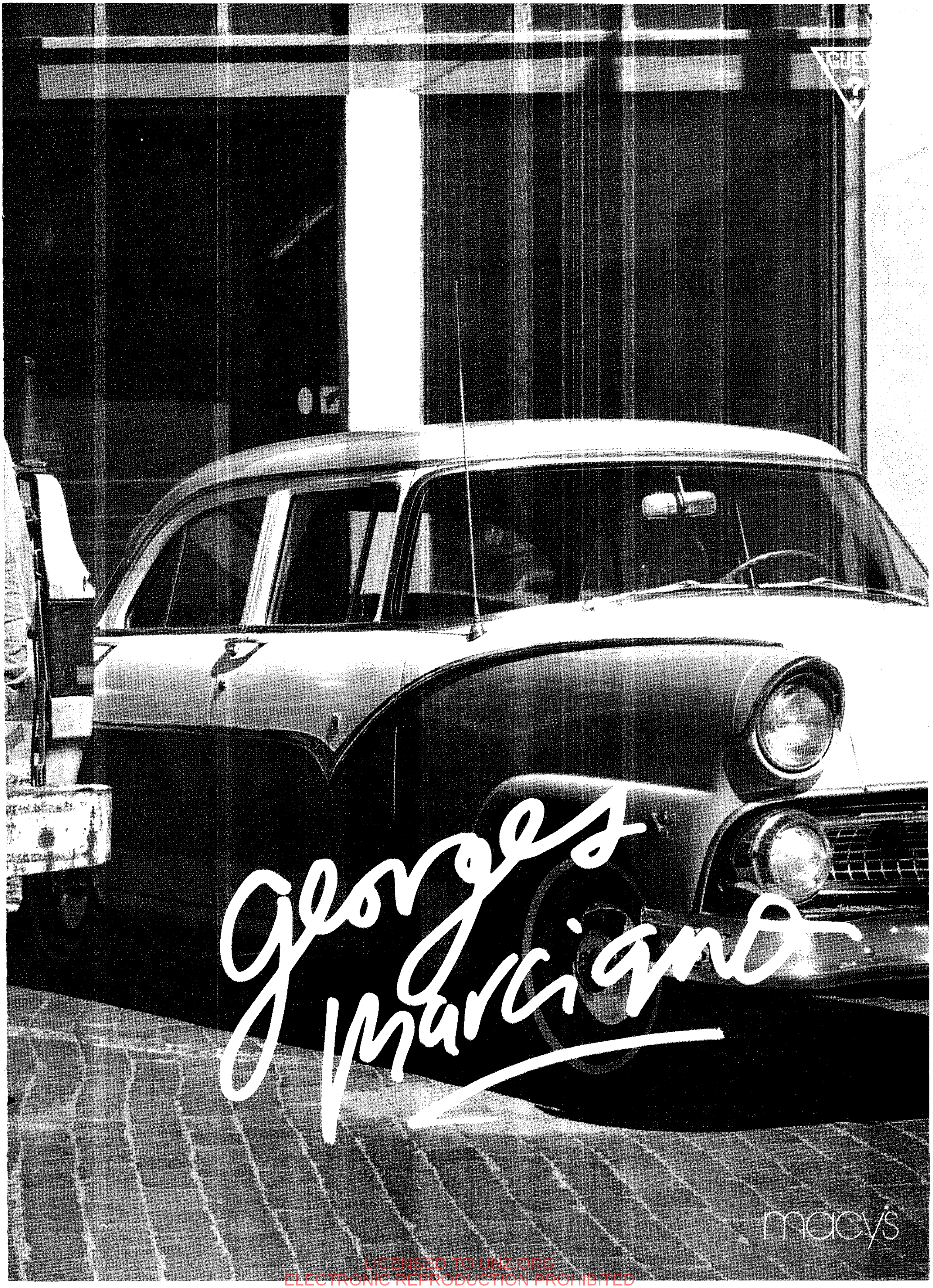
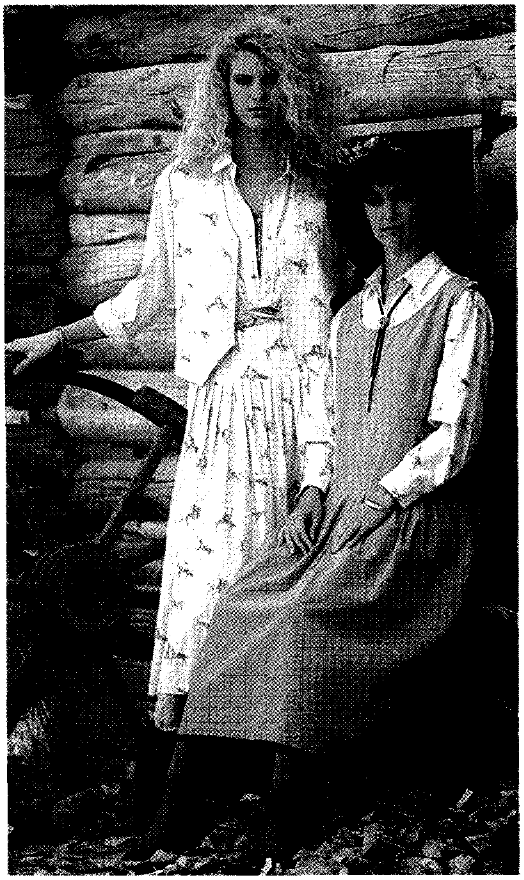

GUESS ?
georges marciano
macy's



PUTUMAYO BRINGS YOU THE WORLD.

In 1850, one of our manufacturers had just opened a shop in Portugal that sold everything from men's longjohns to women's trousseaus made on the premises. They specialized in outfitting sailors, fishermen and colonial settlers. Soon, their clothing became reknowned from Brazil to Mozambique; it was made to survive the harshest conditions.

That same quality can be found in each and every garment they make for Putumayo. And, the flannel they sew comes from a factory that has done one thing well since the turn of the century: make some of the softest flannel in the world.

Skirts $40-$58. Blouses $26-$56.
Dresses $48-$86.
Sweaters $38-$120.
Sashes & Shawls $10-$28.

PUTUMAYO
147 Spring Street, Soho
339 Columbus Avenue (76th St.)
857 Lexington Avenue (65th St.)

Lisa Tanaka, Senior Sales Specialist

"Hello, Sulzberger-Rolfe"

As the City's best-equipped sales agency, we are especially proud of our performance in the highly competitive field of cooperative and condominium sales.

Our sales department is staffed with professionals who have experience and in-depth knowledge of the market. In fact, each member of our sales force specializes in a specific neighborhood. So our customers get results. Fast!

The sales department has more than doubled in size over the past few years. Our operations are totally computerized. Detailed information on our extensive listings is instantly available to prospective purchasers, adding another dimension to the efficiency of our performance.

If you wish to sell or buy a New York apartment, find out why it pays to deal exclusively with the one company that out-performs the others. Call us.

SULZBERGER-ROLFE
REAL ESTATE
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gust 18, he joined Jerry Fields Associates, the executive-search firm.

"I've landed well and wonderfully, but this world is still new to me," Waterston says. "Most people come out of an experience like this stronger, and I guess I did. You say to yourself, 'I have trouble meeting my bills when I'm on payroll; now I'm going to fall apart.' You don't. Here I am, almost 68 years old and starting as a salesman for the first time in my life. It will take me some months to really get rolling, but I'll make it."

For eight months, Robert Ziselman watched things go sour. The 54-year-old director of marketing services at RCA Service Company in Cherry Hill, New Jersey, had trimmed his advertising budget in preparation for RCA's takeover by General Electric. When he finally, at the end of July, "negotiated a divorce"—that is, a severance package for his ten years of service—he felt "elated at being through with the pressure cooker."

He got in touch with his close friends, but soon realized that was "empty technology. People close to you feel the hurt of not being able to help, so they back away." But his second-level contacts, business associates, steered him in a thousand directions. He pursued them all. He signed up at Manchester Career Services, an outplacement firm in Philadelphia, and began poring over the trades, answering newspaper ads, and dispatching personal letters to top corporate executives. "If you float enough résumés and do enough networking, something will click eventually," Ziselman says. He set a target date of January 1 to be working again.

Five weeks after the "divorce," reality has replaced his initial optimism. "I am a child of the Depression, and frankly, this arbitrary off-loading is having a devastating impact on me and my family." (Ziselman's children are grown, but the $80,000-a-year executive had been looking forward to having time for his wife and himself.) "It's not exactly demeaning, but it's certainly difficult after you've sold someone else's product to suddenly have to market yourself.

"It's a real chore to get up in the morning, to keep your energies from getting dissipated by anger and discouragement, and sit with a phone in your hand trying to get some stranger excited to talk with you. On a good day, when people listen to you, you get a salesman's high. And then there are the devastating days, like yesterday. One of my 'sure' prospects began to waffle, and I walked halfway across town for an appointment—and the guy wasn't even there. His secretary said he was in New York for the day. It's a terrible sensation to realize you're not a vital part of anyone's calendar."

James Eaton had been in the exalted post of vice-president/director of graphic services for Foote, Cone & Belding for

THE REDBOOK JUGGLER

SHE TOOTS HER OWN HORN.

7 million* horns to be exact. Horns that belong to the cars that belong to her household (whose purchase she influenced) or to her.

She's at the heart of the age group you want to get to–25 to 44. In fact, the latest SMRB puts our Jugglers' median age at 36.1. No other Women's Service Magazine has a median age below 40. It also showed more Jugglers were driven to earn a college degree. And a salary. Even her HHI went up. Way up.

And the Redbook Difference continues. Editorially speaking, we're loaded with articles that help her juggle husband, family, home and job.

So, if you're out to sell cars, sell 'em in Redbook. It could make the difference between a sale and no sale.

*Source: 1986 SMRB

FOR WOMEN WHO HAVE THEIR HANDS FULL

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PARIS
RITZ HOTEL

RITZ
PARIS

Celebrate the toast
of Paris
at the toast
of New York.

Sample the haute cuisine of the Hotel Ritz Paris as Chef de Cuisine Guy LeGay and staff visit the Cafe Pierre.

It will be two weeks to remember as the Cafe Pierre presents "L'Art De La Table A La Française." Because from September 13th through the 27th (except on Sunday the 14th and 21st) Chef de Cuisine Guy LeGay, Chief Sommelier George Lepre, Franco Gentileschi, Restaurant Manager and their staff of L'Espadon, a Michelin two-star restaurant at the Hotel Ritz Paris, will make the Cafe Pierre their home. Creating for you a sumptuous table d'hôte of specialties with Ritz Champagne and French wines also as part of the elegant offerings.

We cordially invite you to be one of the privileged few to celebrate at lunch or dinner, as the toast of Paris arrives at the Cafe Pierre, the toast of New York.

Cafe Pierre

Fifth Avenue at 61st Street 212-940-8185

only a year when the agency merged with Leber Katz Partners in June and propelled him out of a job—and into a tumultuous period. "It was the first time I was ever fired, and I realized that everything I had worked so hard on had suddenly vanished," he says. Fortunately, Eaton has "no huge family obligations"; his three children are all grown and self-supporting.

The 49-year-old print-production specialist trekked in from New Hyde Park each day, "followed up every rumor, contacted every good executive searcher," and went on four interviews, three for a job as a lower-level art-studio manager and one as director of production for a small Long Island ad agency. "There are very few director-of-graphic-services positions," he concedes. "Unless a major or midsize agency formed a new post, I'd be hard put to find the exact job I've held.

"Some days, I wake up and feel down. Other days, I feel up because of the energy of this campaign and all my perseverance. Originally, I said I'd start worrying if I wasn't placed by September 1. I have tremendous faith in my abilities, but I'm beginning to worry."

And then there are the lucky ones. For Jody Karp, 24, it was a case of recession-be-damned. She left her job at the Bernard Marko advertising agency in Miami—as a $25,000 account executive on the Scandinavian Cruise Line account—after her stockbroker husband resolved to "sell" Merrill Lynch and "buy" Bear Stearns and New York. "I loved what I'd been doing, was terrified hearing all the sour-economy, merger-purges stories, and left two headhunters in tears after they suggested I look for work in another field," she says.

Karp did not take their advice, but rather resorted to the assault tactics that had helped her land her job in Florida two years earlier. She set up a "card catalogue" of prospects winnowed from all the agencies in New York, phoned account supervisors at dozens of targeted agencies to wheedle backdoor interviews, joined the local advertising club, placed her own ad in the trade press, and visited seven headhunters in her first week in New York and eight agencies the following week.

But it wasn't until four weeks after launching her campaign that Jody Karp won the war. On Wednesday, August 13, she received not one but three offers. She accepted the job at Saatchi & Saatchi Compton—as an account executive on the Cunard Lines account—because she liked the people, the account, and the agency's style. She also liked the way she'd triumphed. "This whole thing has been a very 'up' experience," says Karp. "Yes, there's definitely a recession out there, but I told myself time and again in the last month that it only takes one yes." ▬

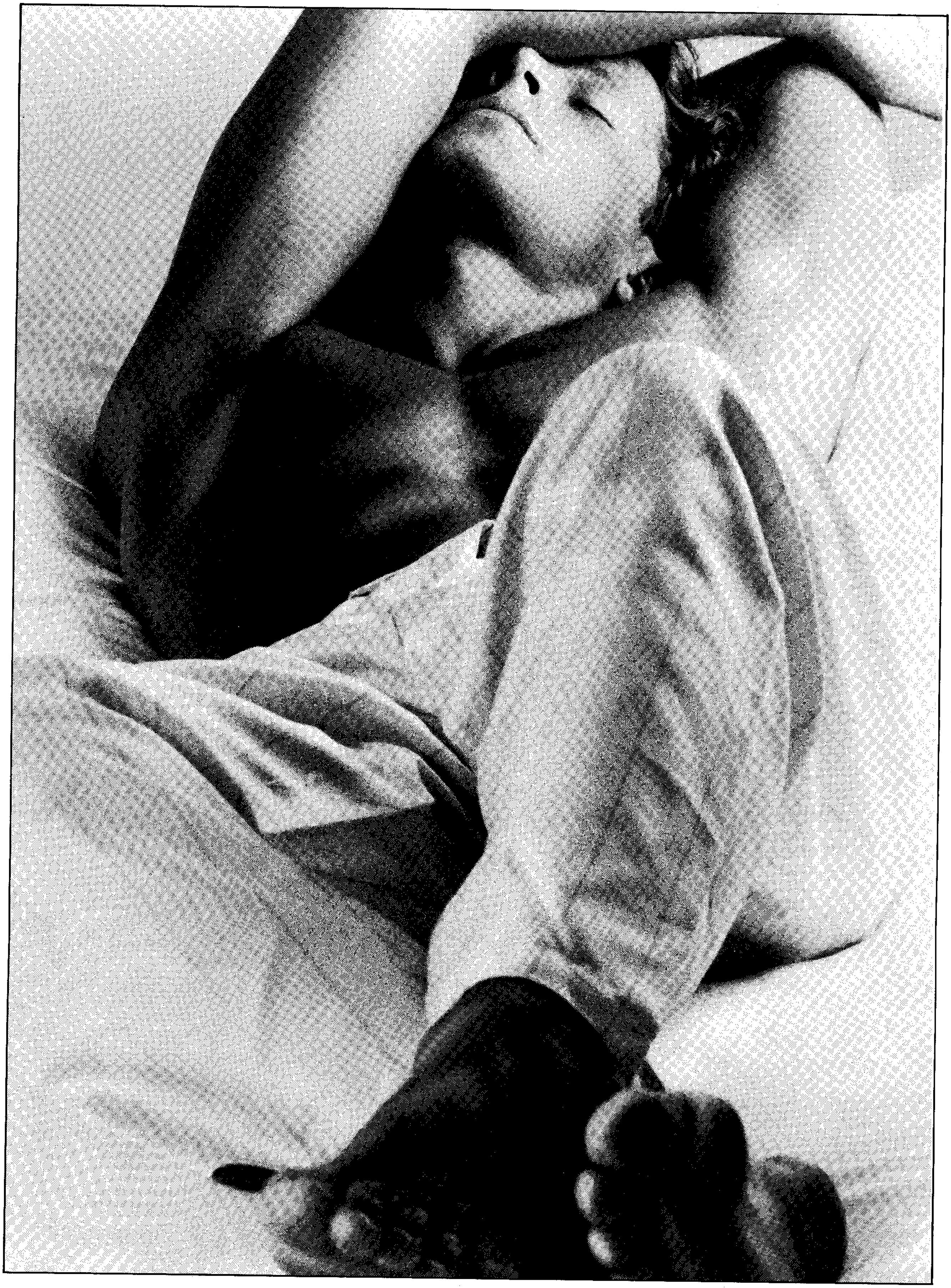

Photo: Aldo Fallai

GIORGIO ARMANI
UNDERWEAR
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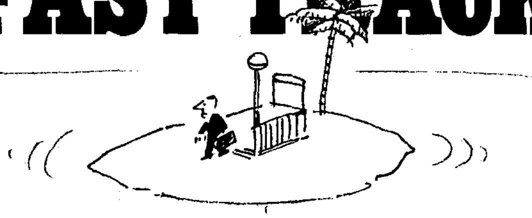
FAST TRACK

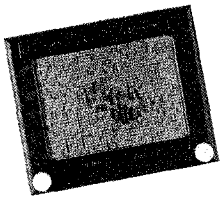


GALLOPING CONSUMPTION

Favorite Things

WHICH TAKEN-FOR-granted products have had the greatest impact on our lives? In the Cooper-Hewitt's show "Milestones: 50 Years of Goods and Services," which opens later this month, the editors of *Consumer Reports* give their opinion. But New Yorkers, among the most committed consumers on earth, have some opinions of their own. Here are a few:

☐ Industrial designer Don Genaro: "Television. I defy anyone to come up with anything more influential than that—good or bad."



☐ Advertising executive Jerry Della Femina: "The VCR—it's probably saved mankind; it's certainly saved marriages."

☐ Performance artist Laurie Anderson: "Garbage bags with built-in ties—they've made New York cleaner."

☐ Designer Milton Glaser: "Home delivery of Chinese food."

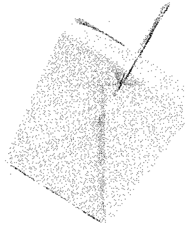
☐ Bloomingdale's chairman, Marvin Traub: "Jet aircraft, and Saran Wrap."

☐ Artist Keith Haring: "Etch A Sketch. My favorite toy."

☐ Cookie king David Liederman: "My private trainer, Curtis Schwab, who comes to my home two or three times a week and tortures me."

☐ Writer Tama Janowitz: "Contact lenses, and mail-order do-it-yourself voodoo kits from International Imports."

HUGH ALDERSEY-WILLIAMS



BRIEF LIVES

THE HANDS OF TAN

IN A TRANQUIL UPPER EAST SIDE STUDIO, real-estate developer Marc DiLorenzo is balancing on one leg. With a shout, he thrusts out with a vicious side kick. "No," says a slim Asian-American man. "Look." And with a small, almost gentle flick, kung fu master Larry Tan sends DiLorenzo flying across the room. "*Align* your body," says Tan. "*Feel* your balance." Helping DiLorenzo up, he gives a little smile. "Power," he says with a nod. "It's really just proper alignment."

New Yorkers interested in power are signing up to be flung through space by Larry Tan. Billy Idol, Joel Grey, Carey Transportation president Peter Price, guitar-electronics mogul Larry DiMarzio—all pay $100 an hour for Tan's "Tri-Harmony" method of bodybuilding, meditation, and self-defense. Asked what he likes best about New York, rocker Lou Reed once described Master Tan's "strange dazzling hands."

"I teach martial arts, not macho arts," says Tan, 37. "In every person, there's the warrior, the scholar, and the monk. I teach them all. I'm a physical trainer, a Zen teacher, a therapist. Self-defense for intelligent people who are not going to Rambo it."

Tan grew up a Queens street kid, but his grandfather, Tsou Lu, was among the founding fathers of modern China—he fought with Sun Yat-sen. After college, Tan traveled through Asia for seven years, learning about his past, honing his craft—and starring in kung fu movies. He returned to America and became a martial-arts coordinator for such films as *The Wanderers* and *The Exterminator*. Seven years ago, he began teaching, turning students into fierce advocates.

Tan: "Martial arts, not macho arts."

"I can apply what Tan shows me directly to business," says Larry DiMarzio. "Know your opponent, know yourself. Learn when to go toe-to-toe, when to wait and jump them from a tree."

Lou Reed applies the training in another way. While he was in the studio working on his latest album, *Mistrial*, the atmosphere became tense, explosive. Reed went into another room and practiced Tan's "Universal Form" until he was calm.

"You can only do so many reps on the Nautilus machine," says Marc DiLorenzo. "But with kung fu, there's a whole history, a whole grace, a whole knowledge. It's so much more than just pushing a dumbbell."

ROBERT GOLDBERG

Photographs: left, Lawrence Ivy; right, David Kelley. Illustration by Guy Billout.

FREE ENTERPRISE

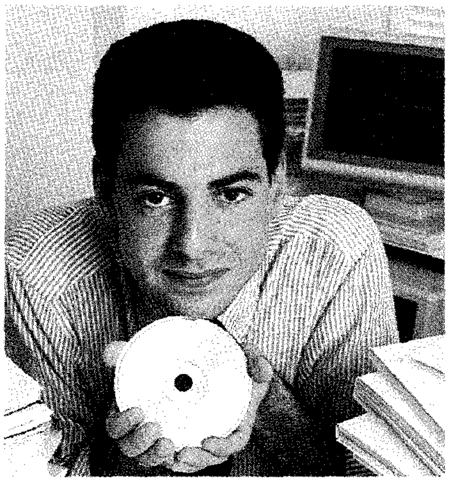
NEWSREEL OF FORTUNE

WHEN JONATHAN Pollard was an associate producer for the ABC documentary *'45/'85*, he spent months riffling through index cards that summarized old movie-house newsreels, "searching for the 9,001st story that was undoubtedly the gem."

He figured there had to be a better way to keep track of all that footage. So he invented one.

Today, sitting in his brand-new home office, 26-year-old Pollard holds up a compact disc encoded with thousands of newsreel summaries. "With this," he says, "I will save the media thousands of dollars, hours of tedious research, and *a lot* of angst."

Come fall, Pollard's new company, Newsreel Access Systems, will offer networks and other clients some 200,000 synopses of newsreels that ran between 1929 and 1967. The footage—a "21" Club manager unveiling thousands of dollars' worth of bootleg booze in 1935, an Air Force pilot flying loops over San Francisco in 1929—has been gathering dust in libraries in New York, California, and Washington, D.C., too scattered and unorganized for harried researchers to exploit fully.


Pollard: A kid with a bright idea.

Using a "full text retrieval" system, Pollard's computer indexes every word of the newsreel summaries; users type in key words, and the computer spits out stories. Pollard, who broke into television as a 23-year-old assistant to ABC News executive vice-president David Burke, will lease his discs to heavy users such as ABC, and have his own research staff track down stories for his lighter users.

Producers for ABC's fall documentary series, *Our World*, are hoping that Pollard's discs will lead them to fresh, offbeat stories for its hosts, Linda Ellerbee and Ray Gandolf. And Burke seems proud of his protégé: "I think it's an *excellent* idea," he says. Pollard, by the way, says he'd like to go back to television after his company gets rolling.

JENNIFER ROBERTS

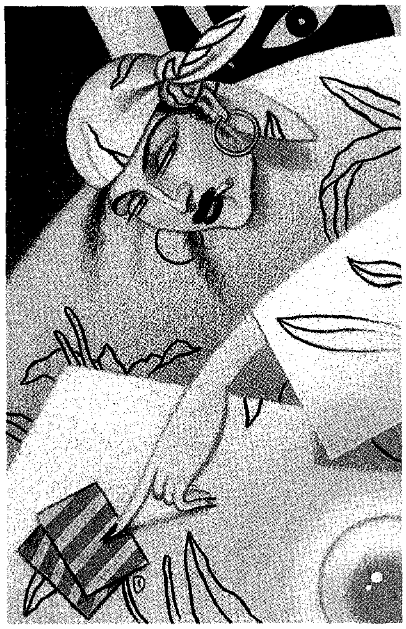
TRUE TALE

In the Cards

ALL WEEK LONG I HAD tried to divine when a certain man would call. Horoscopes offered business tips ("Your work will impress a superior") but nothing about romance. So one Saturday evening, I rushed out to Columbus Avenue to get a tarot-card reading.

I sat at a folding table at Columbus and 75th Street with Anna the Reader, a young, gum-chewing girl with a round, peachy face. She told me when to expect the call: "It could be eight days, eight weeks, eight months, eight years. The thing to remember is eight." The reading, however, cost $10.

At Columbus and 73rd, I sat with Mrs. Lee, a middle-aged woman with olive skin, mauve lipstick, and a dress, tablecloth, and kerchief in the same black-and-white floral print. "The cards shows me that sometimes you put a smile on your face, but inside you is not happy," she said. I asked about the call, and she laid down five more cards. "This person is mixed up, a little confused," she said. "It's hard for him to understand you." She predicted I would get an expensive gift. I persisted about the call, but Mrs. Lee was looking beyond my future to potential new clients gliding up to her table. "Maybe in the fall," she said absently, then rose to shake my hand and collect her $10.



I noticed a swarthy man in shorts and a tank top shuttling between Mrs. Lee and Anna the Reader, drumming up business. But, not yet disgusted, I tried a third psychic—Rujada, at 71st and Columbus, who gave what she calls a New Wave reading, which also included pressure-point massage and palm reading. Her prediction: "When you will get this call depends on how balanced and ready you are to accept love." I prodded for specifics; Rujada had nothing more to say. I paid her $10 and hailed a cab.

Out $30, I told the driver to step on it, or there'd be no tip money left. "Whatsa matter?" he huffed. "You expecting a call or something?"

PATRICIA BURSTEIN

PRICES

HERE'S WHAT SOME THINGS for fall cost this year:

☐ Aluminum lawn rake at Farm and Garden Nursery (2 Sixth Avenue), $13.

☐ Hand-knitted alpaca pullover at Paul Stuart, $195.

☐ Half-cord of firewood at Dimitri Gardens (1572 Second Avenue), $250.

☐ Black suede "Ringo" boots at Maud Frizon (49 East 57th Street), $500.

☐ First-ring subscription to the New York City Ballet (four performances), $160.

☐ Undergraduate tuition to Columbia University, with room and board, $17,150.

☐ Masters of the Universe lunch box, with thermos, at Woolworth's, 170 East 42nd Street, $7.

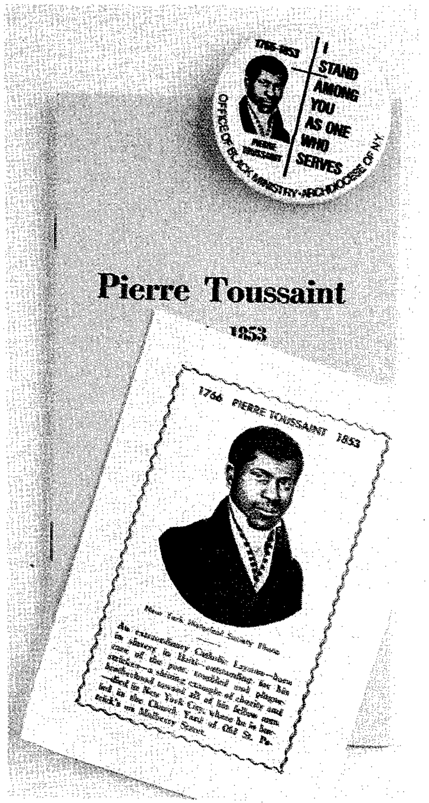
☐ Box-seat ticket to the World Series at Shea, $80.

Photograph by Karen Kuehn. Illustration by Dave Calver.

LOWER EAST

The Saint of Mulberry

WITH HIS PARISH struggling these days, Father Guy Vinci is putting his faith in a nineteenth-century hairdresser who may become the Roman Catholic church's first black American saint.


1766-1853
I STAND AMONG YOU AS ONE WHO SERVES
PIERRE TOUSSAINT
OFFICE OF BLACK MINISTRY-ARCHDIOCESE OF N.Y.
Pierre Toussaint
1853
1766 PIERRE TOUSSAINT 1853

Saint Pierre?

Father Vinci is pastor of Old St. Patrick's Cathedral, a once-wealthy church on Mulberry Street that now serves a low-income congregation. Built in 1815, the cathedral fell into obscurity after the Fifth Avenue St. Patrick's opened in 1879; today, Old St. Pat's survives by running roulette games during the San Gennaro festival, which starts this week. But Old St. Pat's will get back in the spotlight—and attract needed contributions—if Pierre Toussaint, who is buried there, is made a saint.

Toussaint arrived here from Haiti in 1787, a slave who was soon apprenticed to a hairdresser. When his owner died and the owner's wife proved penniless, Toussaint supported her in secret for twenty years by styling the hair of the ladies-who-lunched in the early nineteenth century—Mary Anne Schuyler, Emma Cary. He asked for donations from these women and used the money to buy freedom for slaves, start an orphanage, and nurse the sick.

No miracles are attributed to him, but "miracles are not always needed," says Monsignor Michael J. Wrenn, who is petitioning the Vatican on Toussaint's behalf. "We're trying to bring his case to people's attention—I would love it if we could interest people on Broadway in a musical about him."

Monsignor William Smith, of the New York archdiocese chancery office, thinks Toussaint has a good shot at sainthood. "He has the merit, and there's timeliness because of his background and race," says Smith. "They've waited long enough so nobody can say they saw him throw a rock through a window when he was a kid."

Meanwhile, people at Old St. Pat's are speculating about the effect sainthood would have on the place. "They'll dig the body up and make relics and distribute them to all the churches," says caretaker Robert Pizzimenti, though church officials say this is not so. "It's a great honor, and an inspiration," says Father Vinci. "It might bring more people to church."

BEVERLY DONOFRIO

FLOODING FLEET STREET

LONDON LETTER

THOUGH BRITAIN'S newest daily—*Today,* the Anglo answer to *USA Today*—is off to a slow start, other publishers are planning to launch three new papers.

The explosion of new titles has been made possible by the introduction of computerized printing presses, which unions had blocked until this year. The technology lowers costs, so papers need fewer readers to break even.

The *Independent,* which will appear next month, is positioning itself as an upscale, politically moderate rival to Britain's three serious papers—the *Telegraph,* the *Guardian,* and the *Times of London*—and has raided all three for talent.

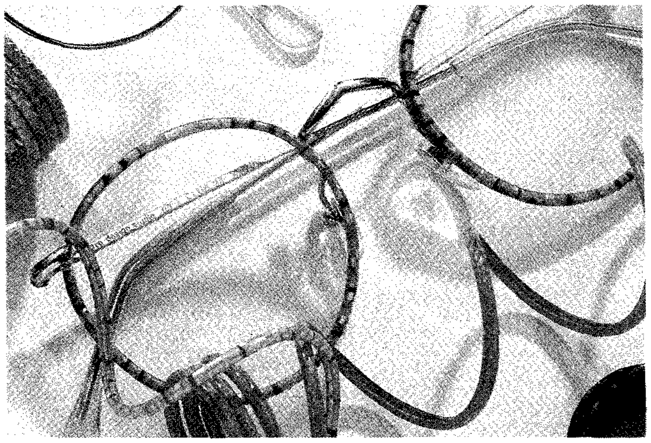
The London *Daily News,* out in late fall, will compete with the London *Standard,* which for the last few years has been the city's only evening paper. The *Daily News* will also be targeted at up-market readers, but skeptics have noted that when the paper's owner, Robert Maxwell, bought the left-leaning *Daily Mirror* in 1984, he did something that press experts had thought impossible—he managed to lose huge numbers of readers by taking it down-market and to the right.

The most radical of the three papers, *News on Sunday,* will be launched this spring. Editor John Pilger, who was fired from Maxwell's Mirror Group earlier this year, vows to revive investigative journalism, which he says has died out in Britain. His rivals claim that advertisers will be put off by his left-wing approach, and that the labor unions backing him will hamper his independence.

Journalistic backbiting! Some things in Fleet Street never change. CRAIG BROWN

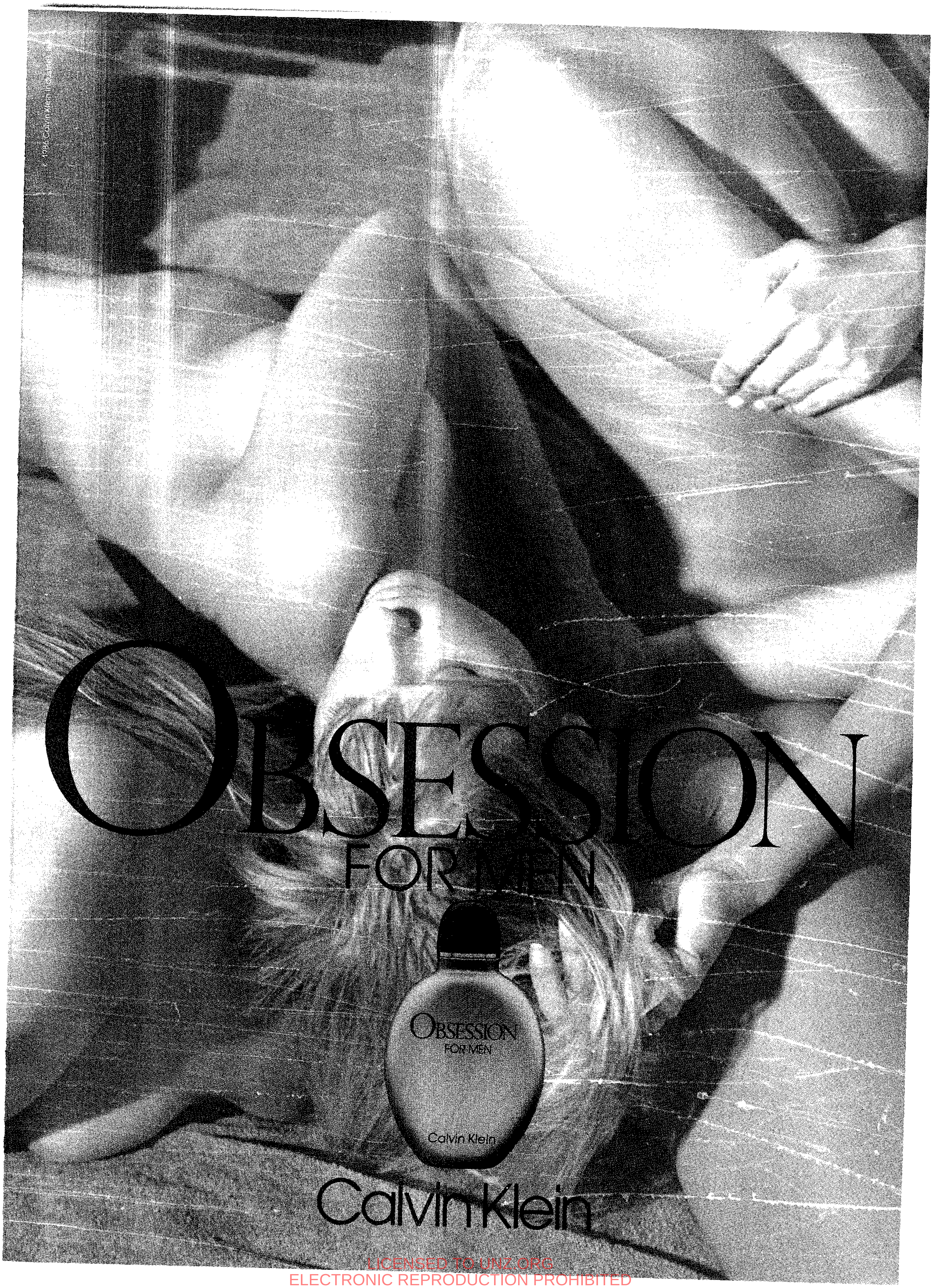
AMENITIES

Eye for Fashion



NO ONE WEARS THE SAME NECKTIE EVERY DAY, YET MOST of us make do with one, maybe two, pair of eyeglasses. But now the peacocks among us are being seen in Optic Studio's interchangeable color rims ($15 a pair), which can make standard wire frames turn 61 colors. Some believe that God did not intend for spectacles to coordinate with wardrobe. *They* can wear black rims, to match their mood.

Photographs: left, David Kelley; right, William Guillen (glasses courtesy of My Optics).


OBSESSION
FOR MEN
OBSESSION
FOR MEN
Calvin Klein
Calvin Klein

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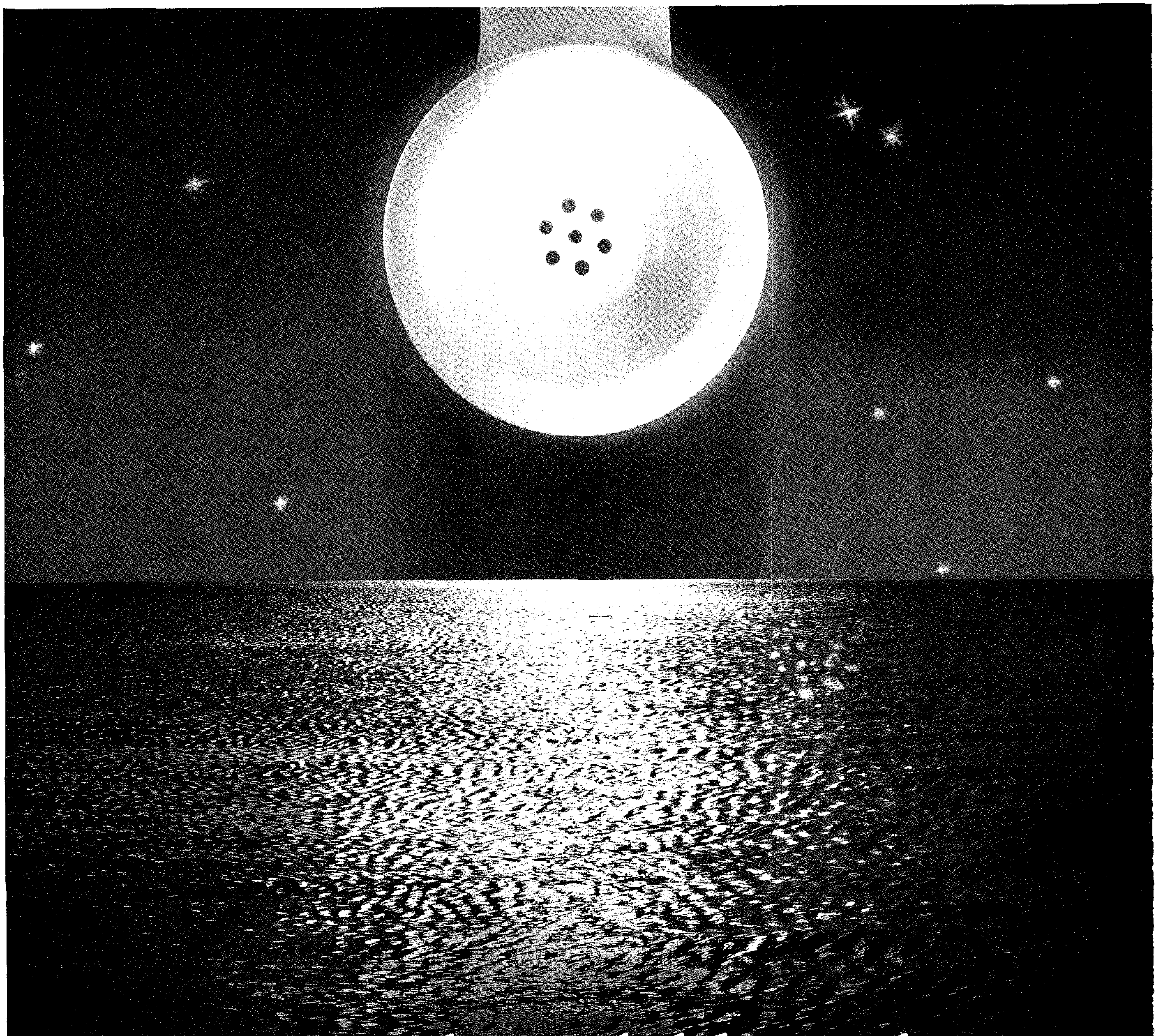

No one should be alone on a night like this.

So call.

The Don't Be Lonely Call
Call someone and get together.

The Check In Call
Call so you don't miss each other.

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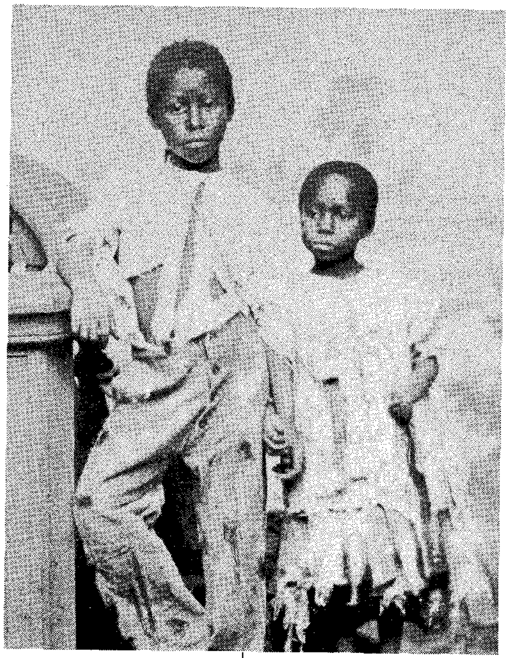
RUTH RECOMMENDS

BY RUTH GILBERT

The Margaret Mead Film Festival, at the American Museum of Natural History from September 14 through 18, features 63 films documenting life in over 40 cultures. Call 873-1070 for schedules.

'LADY DAY AT EMERSON'S BAR & GRILL'

Lonette McKee (above) stars as Billie Holiday at the Westside Arts, where the show is now playing after having sold out at the 65-seat Vineyard Theatre (even before the reviews appeared!).



'BLACKS IN AMERICA'

Priceless photographs depicting the black experience are on exhibit through September 26 in the Fifth Avenue lobby of the Empire State Building. Above, a poignant example, circa 1850.

'ANGRY HOUSEWIVES'

Above are Nicholas Wyman and Vicki Lewis in a scene from this nice new musical, which just opened at the Minetta Lane Theatre. It's about four women who decide to enter a talent contest as a hard-rock band.

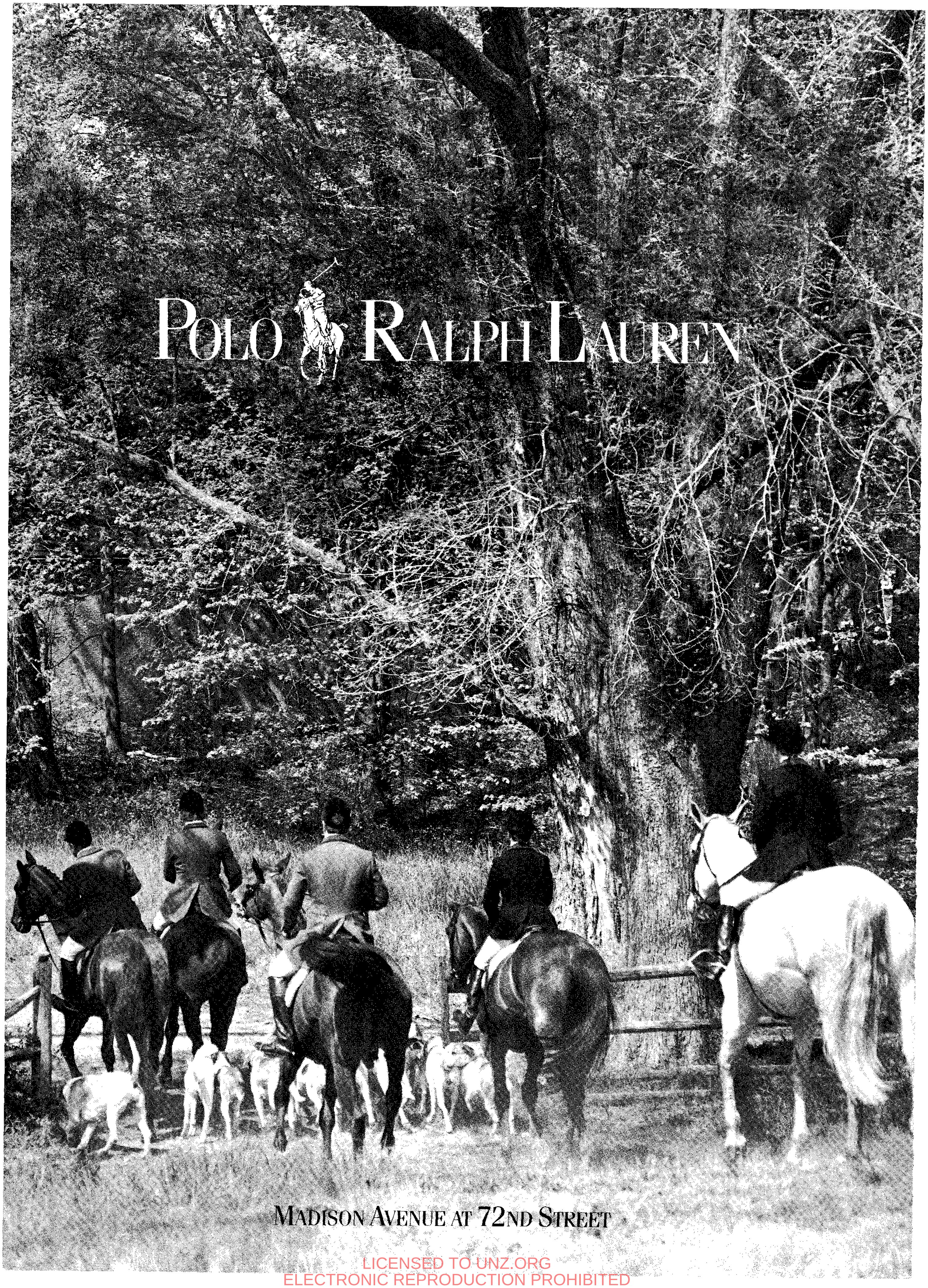
'THE LAST DAYS OF PATTON'

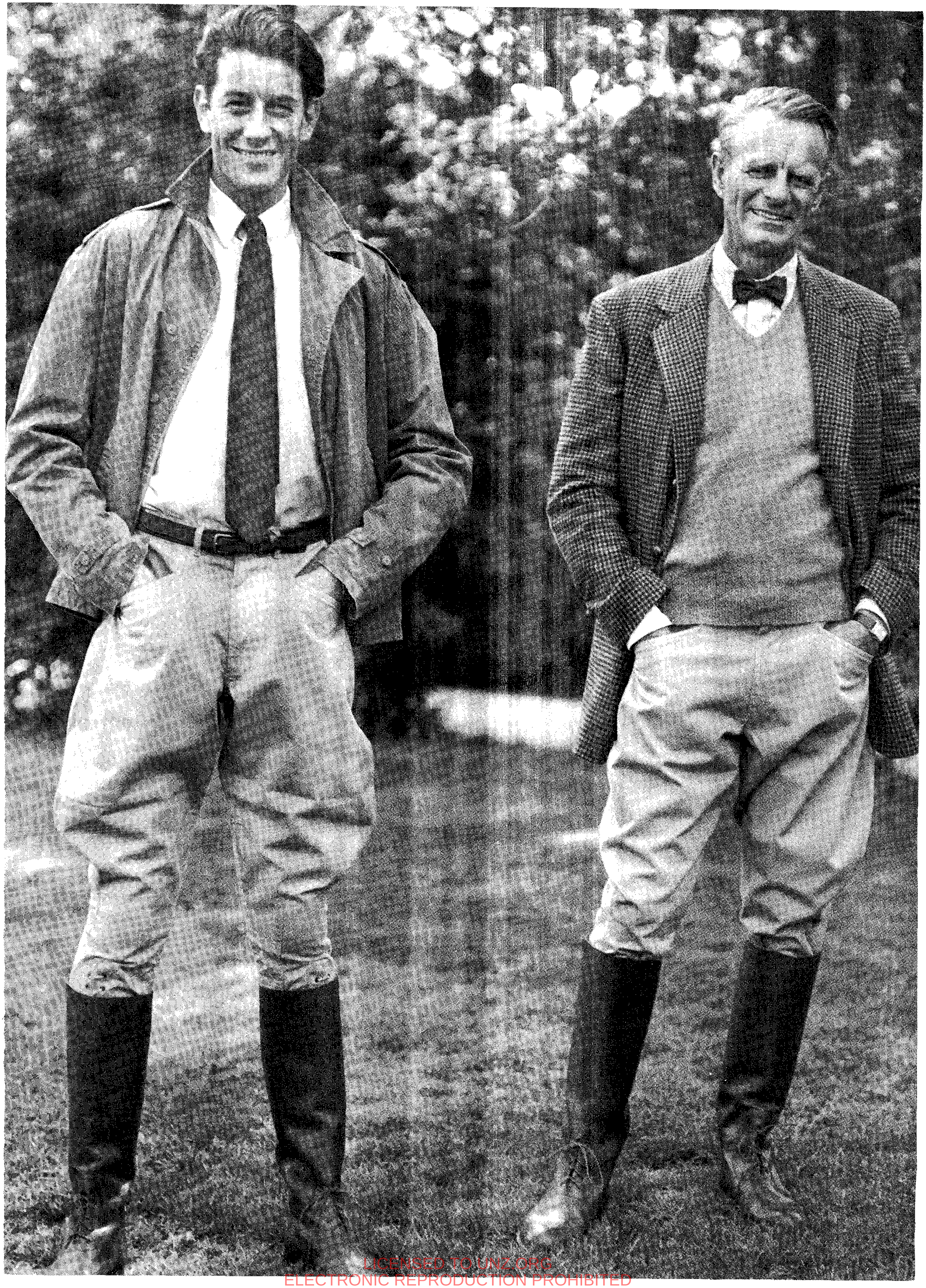
Filmed on location in Europe, the three-hour drama chronicles the controversial final days of the American general (George C. Scott, right, with Ian Tyler as his driver). It's on Channel 2 September 14 at 8 p.m.

'WILD AMERICA'

This series on Channel 13 is about the grandeur of America's wild places and creatures (like the handsome upright grizzly bear above). Don't miss the "Backyard Wildlife" episode on September 13 at 7:30 p.m.

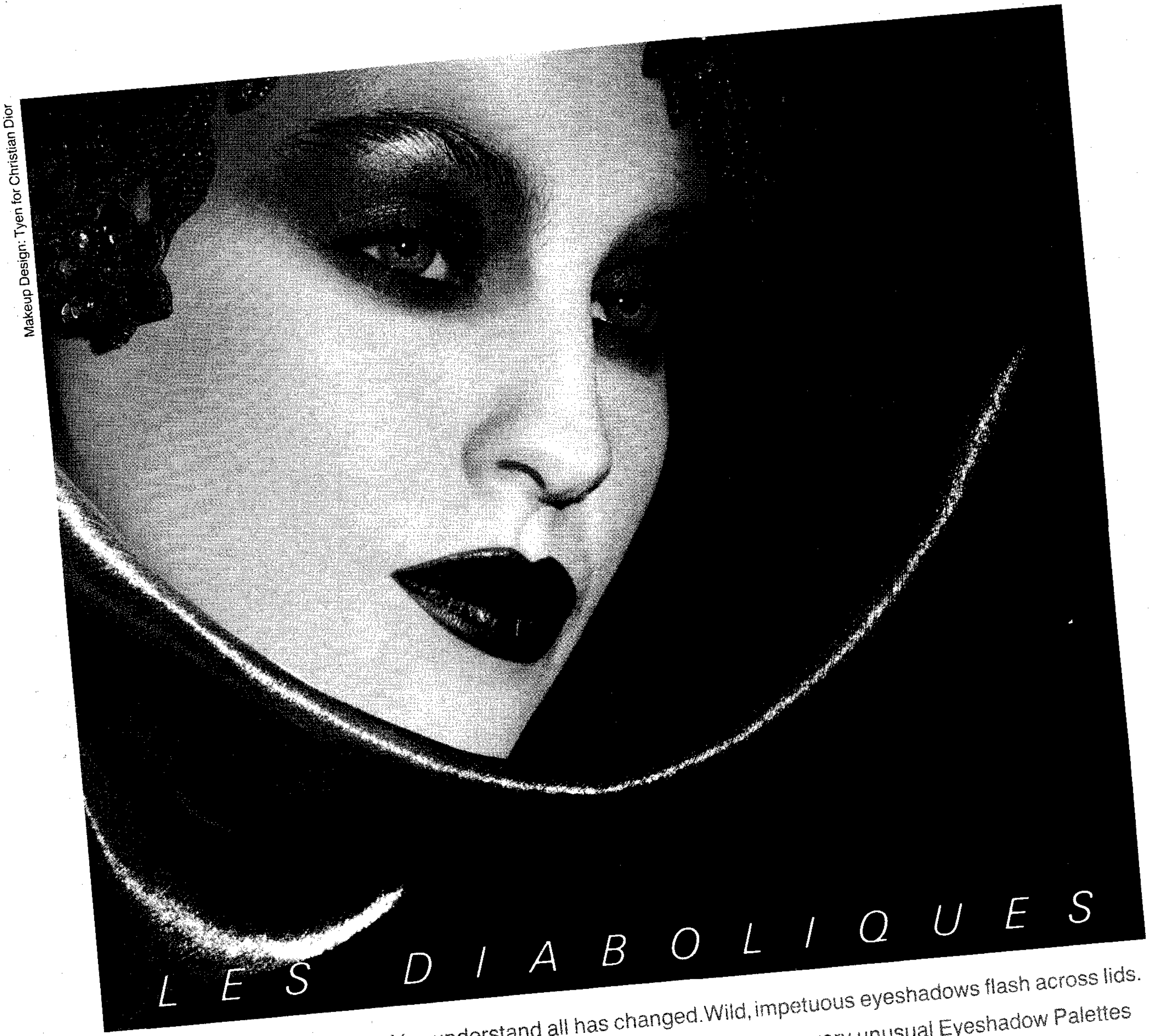
Photograph, top right: Carol Rosegg/Martha Swope Associates.


POLO RALPH LAUREN
MADISON AVENUE AT 72ND STREET



Christian Dior

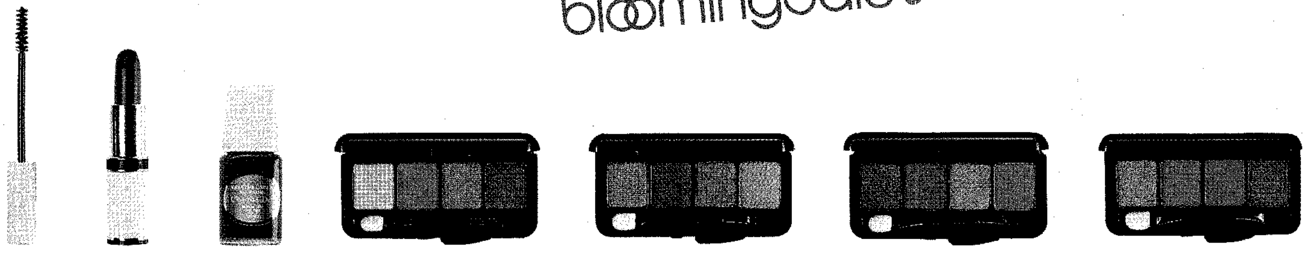
M A Q U I L L A G E



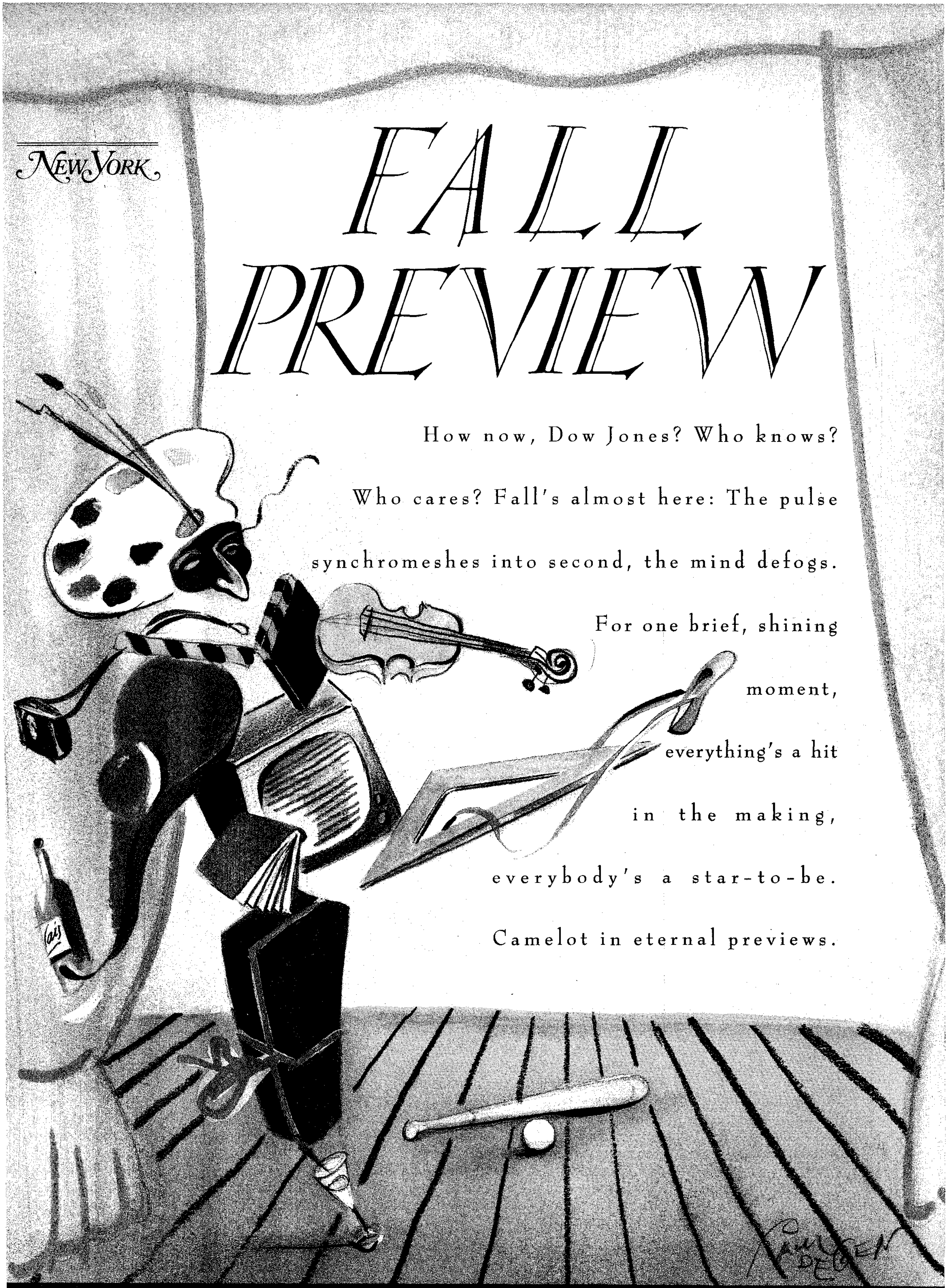
Makeup Design: Tyen for Christian Dior

This autumn you are sublime. You understand all has changed. Wild, impetuous eyeshadows flash across lids. Mythical metals shocked with a bright shade are the secret of 4 very new, very unusual Eyeshadow Palettes called Lightning, Thunder, Passion and Tempest. Waterproof mascaras lacquer lashes Stormy Blue, Mischievous Green or Sorcerer Brown. Lips and nails glow fire red or smoulder like burning embers. You are you. You have changed. You know how to take this irreverence of colour and make it your own.

bloomingdale's



New York



FALL PREVIEW

How now, Dow Jones? Who knows?
Who cares? Fall's almost here: The pulse
synchromeshes into second, the mind defogs.
For one brief, shining
moment,
everything's a hit
in the making,
everybody's a star-to-be.
Camelot in eternal previews.

ILLUSTRATED BY PAUL DEGEN

THEATER

IAN McKELLEN

COMES BACK TO BROADWAY AS A CHEKHOVIAN SEDUCER IN 'WILD HONEY'

SIX YEARS AGO, IAN MCKELLEN APPEARED on Broadway as a towering mediocrity and won the superlatives of the critics—along with the Drama Desk and Outer Critics Circle awards and the Tony for Best Actor. The play, of course, was *Amadeus,* and the part Antonio Salieri, the unctuous, complacent court composer who is consumed with envy and self-loathing on encountering the work of that prattling, repulsive genius Mozart. As the maddened Salieri, McKellen pulled out all the stops, playing a symphony of wonder, ecstasy, and rage. He did not, however, have a chance to be reckless, endearing, and passionate, an opportunity he will have when he opens at the Virginia Theater on December 18 in *Wild Honey.*

The play, by the man McKellen calls "every British actor's second-favorite playwright," Anton Chekhov, was written in 1881, when the author was a medical student of 21. Known as *Platonov,* after the main character, or *A Country Scandal,* it was rarely performed because of its enormous cast and unwieldy running time (more than five hours). In 1984, however, the National Theatre lured McKellen back after an absence of twenty years with this new version, retranslated, reworked, and cut in half by Michael Frayn, the maestro of the hair-trigger-timed catastrophes in the hilarious *Noises Off.* The heightened tempo of the play, under Christopher Morahan's direction, has caused some grumbling. "Russians who live in Russia," says McKellen, "complain that we've changed *Platonov* into a sex comedy. But Alexander Godunov came and said it was the most Russian performance of a Chekhov play he's seen in the West."

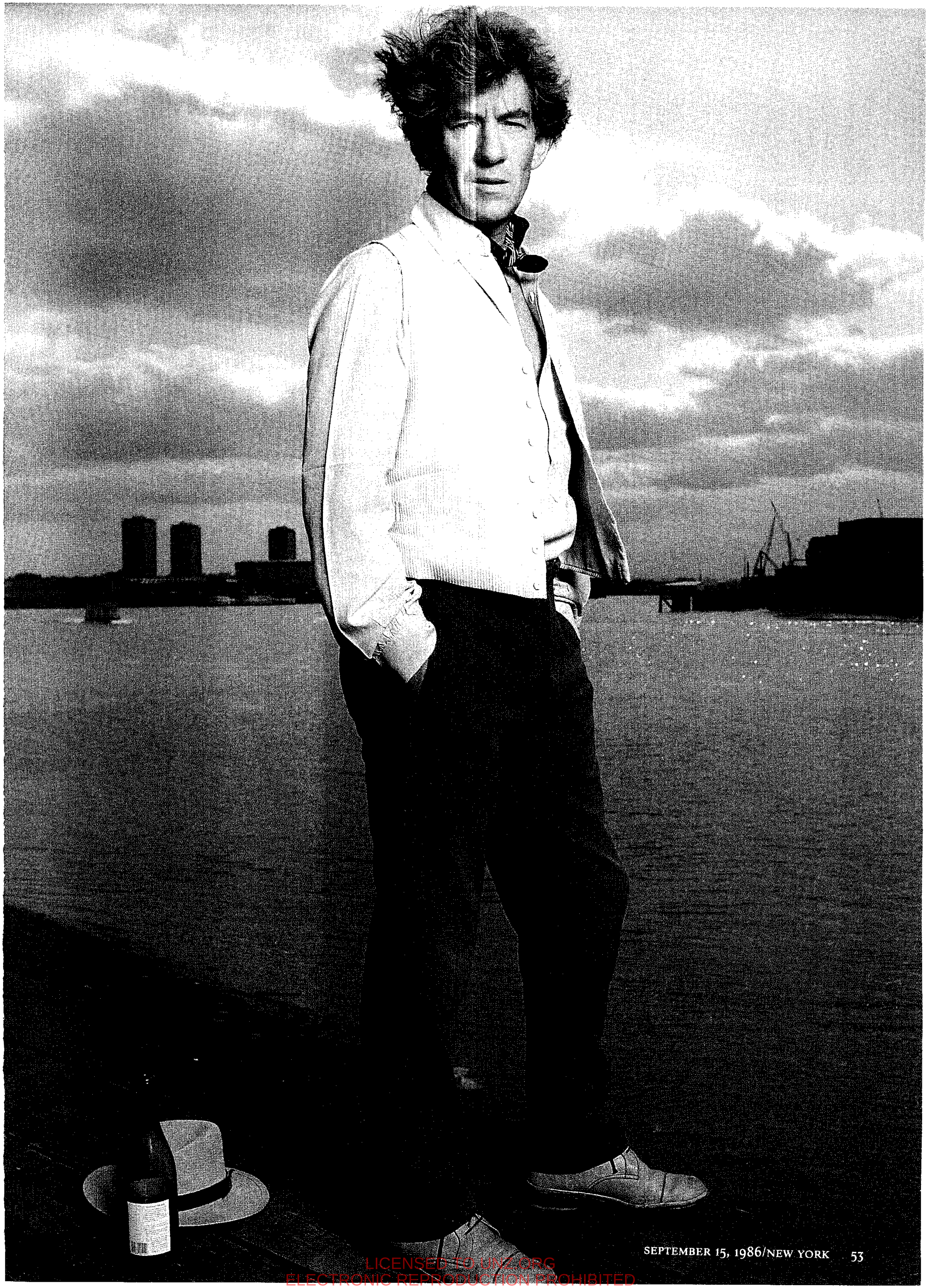
As Platonov, McKellen, 47, is another self-hating hero—the onetime village Byron and village Savonarola who has done no better than to become the village schoolmaster. Though married, Platonov passes the time and assuages his ego by seducing the local ladies, but not by romancing them in the conventional way. A brooding narcissist, he ignores the women, teases them, and exasperates them until they fall, fainting, at his feet, as three do in the play's "month smeared with wild honey." He brings out their mother instincts with his boyish helplessness ("This is a man," says McKellen, "who cannot make a sandwich by himself"), though sometimes he goes too far: When he infuriates the landowner Anna Petrovna by dithering about whether to make love to her, she strikes him with her horsewhip and orders him to get down to business.

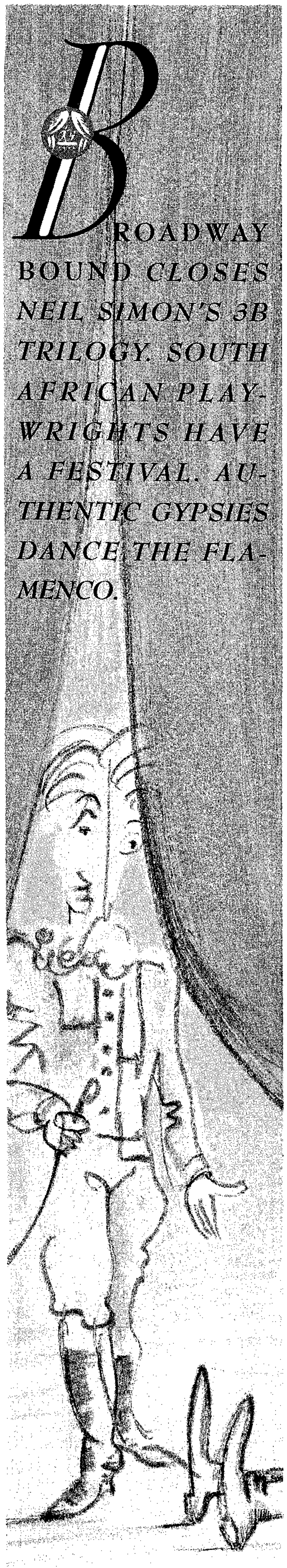
Along with the compelling portrait of the fascinating, disgraceful Platonov (confessing his affairs to his wife, he tells her, "You'd be absolutely within your rights to leave me.... But... how will you ever live without me?"), *Wild Honey* has a startlingly early one of an emancipated woman, blazing with sexual desire and undirected energy. When Platonov coos at Anna Petrovna, "You're as young as the summer itself. You have your life in front of you," she turns on him and bursts out, "I don't want my life in front of me—I want it now!" "It's terrible to be an educated woman with nothing to do," she laments. "I've no choice but to be immoral." The other star attraction of the National's version is John Gunter's sets, which include a blissfully realistic locomotive that drives straight at the audience and, at the climax, runs one of the main characters down.

McKellen dazzled the London critics with his vigorous, flamboyant Platonov and won the *Plays & Players* award and Laurence Olivier award. (Olivier has called him the best actor of his generation.) "I've never been as obsessed with a play," he says, explaining that during rehearsals he was visited with a "sense of despair and depression about my inabilities." Then he realized he was feeling Platonov's own depression about his wasted life—he didn't catch on that it was comedy until the first night of previews, as laughter kept washing over the footlights. He was also a bit chagrined by the part. "One night I had a dressing room full of women and I said to them, 'I must apologize for my character. I'm sorry to be playing someone who's such a shit.' I said, 'Did you find it offensive?' and they looked at me as if I were mad and said, 'Oh, *no!* He's *won*derful!'" RHODA KOENIG

ALSO: GROUCHO, 'SMILE,' ROWAN ATKINSON, AND 'RAGGEDY ANN'

PHOTOGRAPH BY TERRY O'NEILL





BROADWAY *BOUND CLOSES NEIL SIMON'S 3B TRILOGY. SOUTH AFRICAN PLAYWRIGHTS HAVE A FESTIVAL. AUTHENTIC GYPSIES DANCE THE FLAMENCO.*

ALL SINGING, ALL DANCING

Marvin Hamlisch, award-winning composer of *A Chorus Line,* and author-director Howard Ashman have created **Smile,** a musical comedy based on Michael Ritchie's 1975 film about that American institution—the beauty pageant. (Lunt-Fontanne Theatre, November 16.)

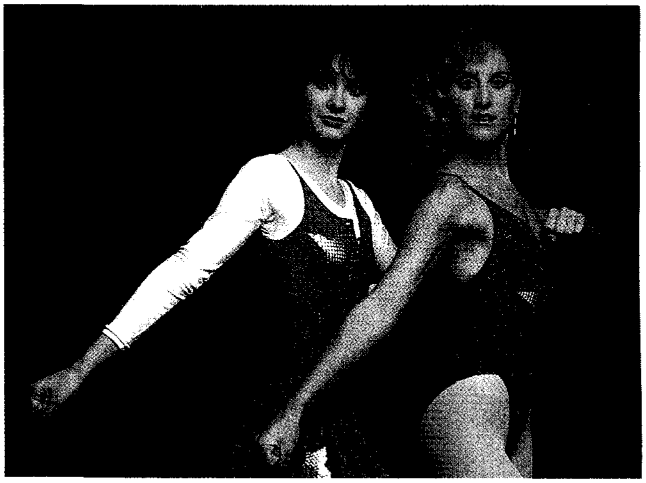
Last year's popular *Tango Argentino* brought a Latin flavor to Broadway. The fun continues this fall, when Hector Orezzoli and Claudio Segovia, who created *Tango,* import another dance-music extravaganza, **Flamenco Puro.** The production will bring together some of Spain's best-known flamenco dancers, singers, and musicians—all of them Gypsies. (Mark Hellinger Theater, October.)

Love conquers all in **Raggedy Ann,** a musical by Tony winner William Gibson that follows the adventures of a spunky little girl and the doll who comes to life and saves her from the evil General Doom. Originally performed in Moscow, the production will join director-choreographer Patricia Birch and Emmy-winning lyricist and composer Joe Raposo. (Theater to be announced, October 9.)

From vaudeville to Broadway to the silver screen, audiences have laughed at the shenanigans of the Marx Brothers for more than 50 years. In honor of his late father, Arthur Marx has co-written a musical, **Groucho: A Life in Revue,** with Robert Fisher. Frank Ferrante will star. (Lucille Lortel Theatre, October 8.)

When it was presented as a showcase production last year, **Have I Got a Girl for You!** received rave reviews. Written by Penny Rockwell and Joel Greenhouse and with music by Dick Gallagher, this takeoff on *Bride of Frankenstein* will star Semina De Laurentis, currently in *Nunsense.* (Second Avenue Theater, October 30.)

De Obeah Mon means "the witch doctor" in Creole, and this musical transports us to a mythical West Indian island. *De Obeah Mon,* loosely based on Molière's *The Doctor in Spite of Himself,* will be directed by Philip Rose. (Theater and date to be announced.)



Two contestants in Hamlisch and Ashman's Smile.

Into the Light stars Danny Gerard, nine, as a young boy who invents an imaginary friend to fill the void left by his neglectful father (Dean Jones). With a 30-piece orchestra and a state-of-the-art laser show, this production is a Spielberg fantasy come to life. (Neil Simon Theatre, October 15.)

Frank Ferrante is Groucho.

SERIOUS BUSINESS

An amateur magician performs a new trick with seemingly fatal consequences in **Sleight of Hand,** a suspense thriller by *Agnes of God* author John Pielmeier, starring Michael O'Keefe. (Cort Theater, date to be announced.)

Novelist John Rechy has written **Tigers Wild,** a startling new drama about four teenagers trying to come to grips with their past lives. The director is Michael Ewing. (Playhouse 91, October 21.)

Oscar winner Horton Foote is famous for his portrayals of small-town life. **Lily Dale,** the third in his nine-play cycle entitled *The Orphans' Home,* will focus on the emotional coming-of-age of a teenage boy. (Samuel Beckett Theatre, November 6.)

Simon Gray and Michael McGuire will co-direct Gray's **The Common Pursuit** (originally staged in London in 1982 and rewritten for this production), which traces twenty years in the lives of six Cambridge University students who start a literary magazine. (Promenade Theatre, October 15.)

South Africa's white writers are well known here, but its black artists are not. **Woza**

Photographs: top, © 1986 by Lynn Goldsmith/L.G.I.; bottom, Lawrence Ivy.

Afrika!, a festival of plays by and about black South Africans, may change that. It begins with **Asinamali!**, the story of five men who meet in prison. Also being produced are **Bopha!**, **Children of Asazi**, **Gangsters**, and **Born in the R.S.A.** (Mitzi E. Newhouse Theater, September 10 through October 5.)

Confessions of a Nightingale is a one-man play, starring Ray Stricklyn, about the life of Tennessee Williams. Directed by John Tillinger, it is adapted from Charlotte Chandler's *The Ultimate Seduction.* (Audrey Wood Playhouse, September 23.)

LAUGHING MATTERS

The revival of John Guare's **The House of Blue Leaves** has been taking audiences by storm since March. Now this madcap comedy is about to move down to the theater district. John Mahoney will return as the zookeeper who dreams of becoming a Hollywood songwriter, and Swoosie Kurtz will continue as his demented wife. (Plymouth Theatre, October 14.)

Revival fans will cheer when **You Never Can Tell** comes to Circle in the Square. This version of George Bernard Shaw's romantic comedy, which ran for 129 performances when it opened in 1905, has Uta Hagen matching wits with Philip Bosco. (October 9.)

Richard Thomas is the reporter who wants to get married and John Lithgow the hard-boiled editor who gets in his way in **The Front Page.** The original ran for 276 performances under the guidance of George S. Kaufman; *Blue Leaves* director Jerry Zaks will stage this revival. (Vivian Beaumont, November 16.)

Today I Am a Fountain Pen introduced us to the Yanovers, a Jewish family living in Sault Sainte Marie during the forties. In **A Rosen by Any Other Name,** the second part of Israel Horovitz's trilogy, we will finally meet their oft-mentioned neighbors, the Rosens. (Theater to be announced, November.)

For eight years, BBC and West End audiences have enjoyed the antics of Rowan Atkinson. Mike Ockrent, director of the current hit *Me and My Girl,* will introduce him to Broadway with **Rowan Atkinson at the Atkinson.** Sharing the stage will be his comic foil, Angus Deayton. (Brooks Atkinson Theatre, October 14.)

When last we heard from Eugene Jerome, he was an army recruit having a tough time in boot camp. Now it's the late 1940s and Eugene is back home in Brighton Beach, trying to write a radio script with brother Stanley. **Broadway Bound,** the third chapter of Neil Simon's fictionalized autobiography, stars Jonathan Silverman. (Broadhurst Theatre, December 4.)

Bopha! *is part of Lincoln Center's "Woza Afrika!" festival.*

Harry Shue's *The Foreigner* ran for 686 performances at the Astor Place Theatre downtown. Now the playwright's final work, **The Nerd,** is coming to Broadway. This comedy is about a man whose tranquil life is turned upside down when an unexpected houseguest comes to stay. (Helen Hayes Theatre, November.)

Raggedy Ann *comes to Broadway—by way of Moscow.*

COMPANY CALLS

Joseph Papp's Public Theater will stage **The Colored Museum,** a series of thirteen satirical vignettes exploring—and exploding—the myths of the black American experience. The play is by George C. Wolfe and has an all-black cast. (October 7.) Two little-known one-acts by Strindberg, **Playing With Fire** and **The First Warning,** will be performed at the Public in December.

Urban violence and heroism are the themes of Bryan Williams's **In This Fallen City,** the season's first offering from Circle Repertory Company. (September 25.) It will be followed by **The Early Girl,** about life in a house of prostitution. Munson Hicks will direct and brat-packer Demi Moore will make her debut here. (October 30.)

In 1980, *Children of a Lesser God* won Tonys for playwright Mark Medoff and deaf actress Phyllis Frelich. Manhattan Theatre Club will reunite the pair when it opens its fifteenth season with **The Hands of Its Enemy,** which concerns the relationship between a playwright and her director. (November.)

The Negro Ensemble Company will present **The War Party,** a new play about a young mulatto woman in conflict with her white mother. (October 9.)

It's the season of the Soviets at Playwrights Horizons: **Highest Standard of Living,** a comedy of political paranoia by *Rum and Coke* author Keith Reddin and directed by Don Scardino, will occupy the Mainstage Theatre. (November 13.) **Black Sea Follies,** a musical set in Stalinist Russia, will be at the company's Studio Theatre. (December 16.)

Five young professionals cope with life in the big city in the Roundabout Theatre Company's **Brownstone,** a new musical starring Liz Calloway, who was recently seen in *Baby,* and Rex Smith. (November 6.)

MELISSA MORGAN

Photograph, top: Elizabeth Marshall/Gamma-Liaison.

MOVIES

MARTIN SCORSESE

UPDATES 'THE HUSTLER' WITH NEWMAN AND CRUISE

"MOST MOVIE CHARACTERS, YOU DON'T care what happens to them after the movie ends," says Martin Scorsese. "But I was always fascinated by that guy Eddie Felson in *The Hustler.* Fast Eddie, a great pool hustler. He's self-destructive. He says too much, he takes an extra drink. I thought there were more stories in that guy. I never wanted to do a sequel to anything, but when my agent called in 1984 and said, 'A sequel to *The Hustler,*' I thought, All right, I'll listen."

It turned out that Paul Newman, the original Eddie, wanted to do the new picture, *The Color of Money.* It was to have been based on Walter Tevis's novel—the sequel to the book that became Robert Rossen's hip, downbeat 1961 movie. "I thought it was a good novel," says Scorsese. "It has charm. But Eddie had become dull. My idea of Eddie was that he was a man of action." So Scorsese—whose charged, emotionally reverberant movies (*Taxi Driver; New York, New York; Raging Bull; After Hours*) could never be described as dull—hired novelist Richard Price (*The Wanderers, The Breaks*) as screenwriter. Along with Newman, they completely reconceived the material.

"The story took on some autobiographical significance for Marty," says Price. "We turned it into a saga of someone who has thwarted the one thing that made him a human being—his craft. We thought, What would happen to us if we couldn't write or direct? We'd become monsters. Eddie no longer shoots pool—he's a stake horse. It became another movie about salvation through mortification—a typical Scorsese theme. The getting of wisdom by living out all your evil impulses to the end." Scorsese adds, "Eddie has become everything he hates—a slick guy. He meets a young guy who reminds him of himself at that age, and starts to corrupt him. But then, at a certain point, the two roles cross."

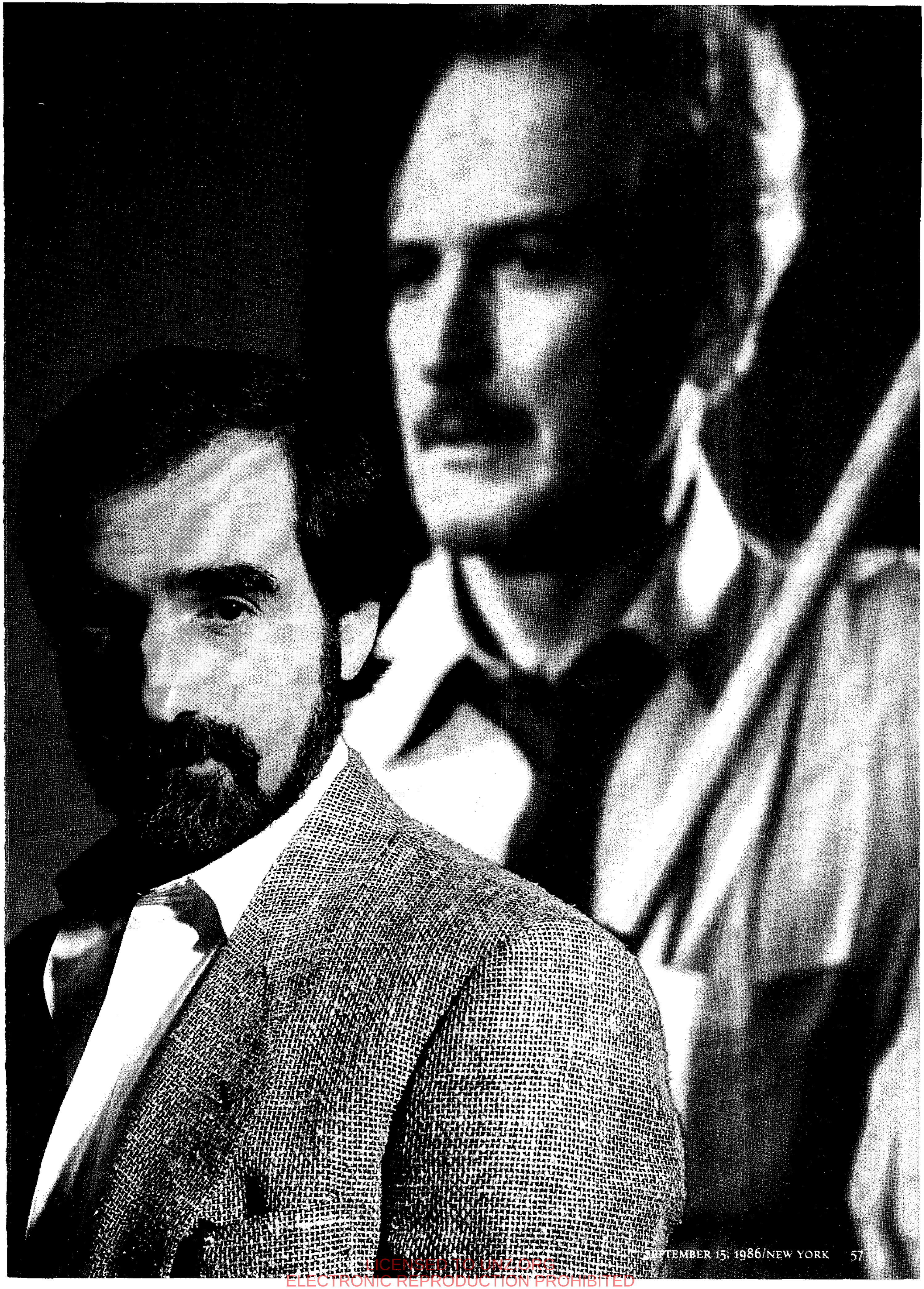
For the role of the protégé, Scorsese got the hottest young actor in Hollywood, Tom Cruise, a choice that has raised some eyebrows. But having looked at 25 minutes or so of the finished film, I think that many people are in for a surprise. In those excerpts, I saw and heard the following: beautifully somber gray-and-tan, Chicago-in-winter cinematography by Michael Ballhaus that equals the striking, moody black-and-white 1961 work of Eugen Schüfftan; Richard Price dialogue that has the harsh, strong taste of bourbon served neat; Paul Newman giving a performance of mocking coldness and wit; and Tom Cruise dropping that admire-my-underwear style of posing he used in *Top Gun* and doing some volatile, physically exciting work as the arrogant hotshot.

Short, intense, asthmatic, a furious talker who's grown more eloquent and precise as he's gotten older, Scorsese has lived a life in film. He was born in 1942, in Flushing, and was raised in Little Italy, a sickly kid who haunted the neighborhood theaters. He went through NYU's film program in the aesthetically exciting period of the early sixties; later, he became a distinguished teacher at the school, a film editor, and, finally, in 1968, a feature-film director. His first great movie was *Mean Streets* (1973), which administered shocks to the arts of acting, screenwriting, and playwriting that still haven't been quite absorbed.

In the seventies, Scorsese spent a good deal of time in Los Angeles, but now he seems to have returned home for good. "To put down L.A. is a stupid thing," he says, "but really, it's not for me. You're trying to paint a picture—to put everything into the canvas—and suddenly you're worrying about, Oh my God, I wasn't invited to that screening, that party." In New York, he and his wife, Barbara DeFina, one of the producers of *The Color of Money,* live in a three-floor TriBeCa loft with extensive VCR facilities. The complete film buff, Scorsese has built a library of hundreds of movies on cassette. He will study a forgotten movie just for a performance or the cinematography (say, John Alton's work in *Pearl of the South Pacific*). In part, he's looking for things he can use in some way, but he's also just looking, a lover in search of pleasures he hasn't yet tasted. And when he speaks about movies that he cares for, his words are all praise, praise, praise. This lover's ardor never wavers or flags. DAVID DENBY

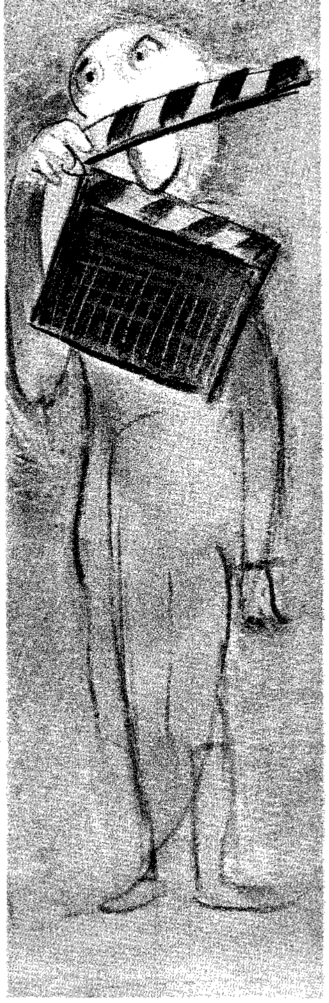
ALSO: 'THE NAME OF THE ROSE,' 'OTELLO,' DE NIRO, AND DR. RUTH

PHOTOGRAPH BY JAMES NACHTWEY



MOVIES

BRYAN *BROWN TRADES HAPPY DUST. JOHN CLEESE GIVES SILLY TALKS.* NATIVE SON *IS BORN. THE* CRIMES OF THE HEART *GIRLS FALL APART. SEVERAL MOVIES ABOUT MONKEYS, FOR MONKEYS.*



FROM THE STAGE

Neil Simon has adapted **Brighton Beach Memoirs**, the first of three plays based on his Brooklyn boyhood, for the screen. Jonathan Silverman will star as Eugene Jerome, the wisecracking teenager, and Blythe Danner will play his long-suffering mother. (December 19.)

Marsha Norman's harrowing **'night, Mother** (which won the Pulitzer in 1983) is about suicide, love, and the meaning of life. Anne Bancroft and Sissy Spacek star as mother and daughter in this film adaptation. (September 12.)

Diane Keaton, Jessica Lange, and Sissy Spacek are the McGrath sisters, and Sam Shepard is Doc Porter, Lange's former lover who comes back to town, in **Crimes of the Heart**, the Bruce Beresford film based on Beth Henley's play (which won the Pulitzer in 1981). (December 19.)

Franco Zeffirelli has brought Verdi's **Otello** to the screen. In this opera film, Placido Domingo plays the Moor, Katia Ricciarelli is Desdemona, and Justino Diaz is the treacherous Iago. (September 12.)

First Roger Corman made the film (for almost nothing), then Howard Ashman wrote the Off Broadway play (still running), now Frank Oz has remade the movie—this time as a musical. **Little Shop of Horrors** will star Steve Martin, Ellen Greene, Vincent Gardenia, Rick Moranis, and Audrey II, the man-eating plant. (Date to be announced.)

In **Children of a Lesser God** (based on Mark Medoff's play), William Hurt plays an idealistic teacher assigned to a school for the deaf who falls in love with one of his students, played by deaf actress Marlee Matlin. (October 3.)

Julie Andrews is a world-renowned violinist with multiple sclerosis, Alan Bates her composer husband, and Max von Sydow the psychiatrist Andrews turns to for help, in **Duet for One.** Directed by Andrei Konchalovsky. (October 31.)

STAR TURNS

Blake Edwards's latest film is coming, and that means Julie Andrews will (again) be on hand—this time with Jack Lemmon as her husband. In **That's Life,** his character is celebrating his sixtieth birthday and worrying about death at the same time, while hers faces the real thing. (September 26.)

Death and intrigue haunt a fourteenth-century monastery in **The Name of the Rose.** Umberto Eco's best-seller has been brought to the screen by Jean-Jacques Annaud, with Sean Connery as the fastidious English monk William of Baskerville and F. Murray Abraham as inquisitor Bernardo Gui. (September 24.)

Sean Connery investigates in The Name of the Rose.

In **Tough Guys,** Burt Lancaster and Kirk Douglas play America's greatest train robbers, released from prison after 30 years. To make sure no one forgets who they were, the pair decide to pull off a new heist. Charles Durning, Alexis Smith, and Eli Wallach also star. (October 3.)

Julie Christie heads from London to Buenos Aires in Maria Luisa Bemberg's **Miss Mary.** She's a British governess welcomed into a bourgeois Argentinean family. (October.)

In **Half Moon Street,** Sigourney Weaver leaves aliens behind and embarks with Michael Caine on a trip to the world of international politics, banking, and power. (October.)

Winner of the Palme d'Or at Cannes, **The Mission** stars Robert De Niro as Mendoza, a slave trader who becomes a Jesuit priest, and Jeremy Irons as the Jesuit Father Gabriel. Set in eighteenth-century South America, Roland Joffé's historical drama also features Aidan Quinn. (October 31.)

Franco Zeffirelli's Otello.

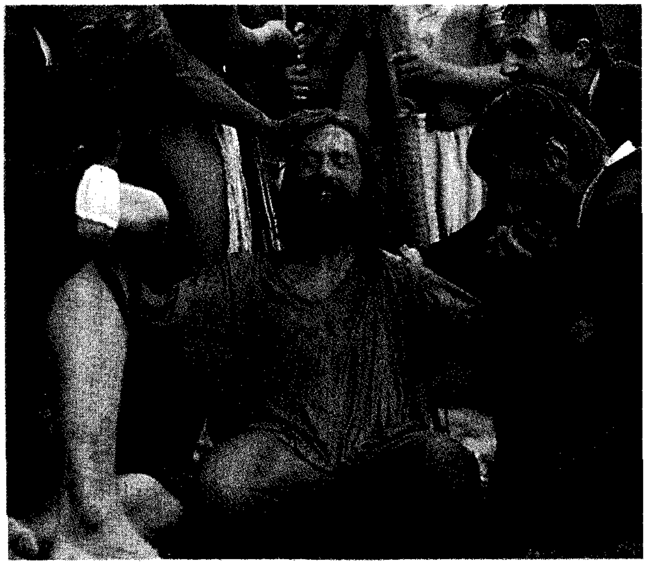
Photograph, top: Richard Melloul/Sygma.

John Frankenheimer's the director, Roy Scheider, Ann-Margret, Vanity, and Kelly Preston are the stars, and the movie is **52 Pick-Up,** about an industrialist's empire and domestic life—plus blackmail. (October 31.)

Steve Martin, Chevy Chase, and Martin Short are the title characters in John Landis's **Three Amigos.** It's a comedy about three men who defend a Mexican village from a band of cutthroats. (December 12.)

Director Jerrold Freedman has put together an all-star cast for **Native Son:** Carroll Baker, Matt Dillon, Elizabeth McGovern, Geraldine Page, and Oprah Winfrey. Newcomer Victor Love will play Bigger Thomas in this adaptation of Richard Wright's classic novel. (December.)

The Morning After has Jane Fonda, Jeff Bridges, and Raul Julia (they star), and Sidney Lumet (he directs). Fonda plays an actress with a drinking problem who is framed for murder. Bridges, playing an ex-policeman, comes to her aid; Julia is her former husband. (December.)



Saved: De Niro and Irons in The Mission.

Neil Simon's Brighton Beach Memoirs *goes Hollywood.*

CRIME DOESN'T PAY

Richard Gere and the steamy Kim Basinger star in Richard Pearce's **No Mercy.** Gere is a tough Chicago cop who vows revenge when his partner is killed by a vicious Louisiana crime lord. Basinger? She is the sole witness to the murder. (November.)

Terry (Steve Guttenberg) and Sylvia (Isabelle Huppert) are having an affair in **The Bedroom Window.** When they witness an attack on a young woman, they decide not to report it—because they have their own secrets to keep. Elizabeth McGovern is the victim in this Hitchcockian thriller. (November 14.)

Based on Claude Lelouche's *La Bonne Année* (itself a spoof of the hard-boiled American crime flicks of the thirties), **Happy New Year** stars Peter Falk, Charles Durning, and Wendy Hughes. Love and a jewel heist—who could ask for anything more? It's directed by John Avildsen. (October 17.)

FUNNY BUSINESS

Dr. Ruth Westheimer (God help us) makes her feature-film debut in Daniel Vigne's **One Woman or Two.** Gérard Depardieu and Sigourney Weaver also star in this romantic comedy about mistaken identities. (November.)

The incomparable John (*Fawlty Towers*) Cleese suffers misadventures again (valiantly, as usual) in **Clockwise.** This time, he's a headmaster who must give the keynote address at a gathering of stuffy educators (you might sit through it twice, if your ribs hold out). It was written by Michael Frayn (*Noises Off*). (October 10.)

C. Thomas Howell plays a young man who wants to be a lawyer but whose parents won't pay for him to go to Harvard law school, in **Soul Man.** Instead of working his way through, he takes tanning pills and passes himself off as a minority student in order to qualify for scholarships. James Earl Jones is a professor and Rae Dawn Chong is a fellow student in this comedy directed by Steve Miner. (October 24.)

ADVENTURE (AND SPIES!)

Richard Chamberlain (here reunited with Sharon Stone from *King Solomon's Mines*), James Earl Jones, Henry Silva, and thousands of others are looking for riches (as usual) in **Allan Quatermain and the Lost City of Gold,** adapted from the H. Rider Haggard novel. (October 17.)

Whoopi Goldberg, having triumphed over adversity in *The Color Purple,* now takes on the CIA and the KGB. In Penny Marshall's **Jumpin' Jack Flash,** she frees a British spy (Stephen Collins) trapped in an Eastern-bloc country. (October 10.)

Paul Hogan is **Crocodile Dundee,** a friendly croc hunter in the Australian outback. Dundee survives an attack by one of the giant reptiles, then faces real danger in the city when a headstrong newspaper reporter (Linda Kozlowski) tracks him down and brings him to New York. (September 26.)

Whoopi redux.

The first major American film to be shot on mainland China, **Tai-Pan** is another epic based on a James Clavell novel. It stars Bryan Brown (last seen in *F/X*) as an opium trader and Joan Chen as his Chinese lover. (October 1.)

Photograph, right: Bruce McBroom.

MOVIES

There's a terrorist loose in Southern California, and Rutger Hauer, an ex-CIA agent, has to stop him. That's the premise of **Wanted: Dead or Alive,** which also features Gene Simmons and Robert Guillaume. (November 14.)

Kim Basinger and Richard Gere team up for No Mercy.

Chuck Norris is Max Donigan, a soldier of fortune who has seen better days. In **Firewalker,** he finds a map that promises the riches of a lost Aztec treasure and embarks on a Central American adventure with Louis Gossett Jr. (November 21.)

Greed and inhumanity are the themes in **Where the River Runs Black,** a fable filmed in Brazil's Amazon jungle. Directed by Chris Cain, it stars Charles Durning and Peter Horton. (September 19.)

Extreme Prejudice, an action-adventure film about six ex-soldiers thought to have been killed in action—but actually very much alive—is directed by Walter Hill. It stars Nick Nolte, Powers Boothe, Rip Torn, and Maria Conchita Alonso. (December 19.)

Clint Eastwood produces, directs, and stars (along with Marsha Mason) in **Heartbreak Ridge,** a film about a highly decorated soldier whose brawls are as legendary as his bravery. Eastwood turns a platoon of losers into a crack fighting unit. You can count on Clint. (December.)

High in the Himalayas, a mystical child is kidnapped. She ends up in Los Angeles, and Eddie Murphy ends up battling the demonic forces of the supernatural world, in **The Golden Child.** (Guess who wins.) (December 5.)

Remember William Shatner? How about Leonard Nimoy? They're back as Captain Kirk and Mr. Spock in **Star Trek IV: The Voyage Home,** which picks up where the search for Spock left off. This time, the pair set down in San Francisco, and the film is designed for old Trekkies and new ones in the making. (December 12.)

Joan Chen in Tai-Pan.

The lovable ape returns in **King Kong Lives,** the big-budget sequel to Dino De Laurentiis's 1976 *King Kong.* Brian Kerwin and Linda Hamilton star this time around and the director is John Guillermin. (December 19.)

THIS AND THAT

Jean-Jacques Beineix (he directed the stylish, ultra-hip *Diva*) returns with **Betty Blue,** starring Jean-Hugues Anglade and Béatrice Dalle as lovers locked in an obsessive relationship. (October 31.)

In **El Amor Brujo,** Antonio Gades, Christina Hoyos, and Laura del Sol offer a flamenco interpretation of Manuel de Falla's ballet. Gades has again collaborated with director Carlos Saura. (December.)

Argentinean exiles living in Paris attempt to stage a musical in **Tangos: The Exile of Gardel.** It's filled with stylized dancing and music. (November 14.)

First-time director Sondra Locke also stars in **Ratboy,** the tale of a female journalist who discovers an unusual young man—and almost forfeits her career because of him. (Date to be announced.)

A pretty zoology student (Elizabeth Shue) and an anthropology professor (Terence Stamp) are studying three apes in a remote clifftop mansion: That's the setup in **Link.** When the professor disappears, the girl is left alone with the animals—and they are quickly reverting to the wild! (October 3.)

In **Shadow Play,** playwright Morgan Hanna (Dee Wallace Stone) has writer's block. To overcome it, she returns to her dead lover's hometown. With Cloris Leachman and Ron Kuhlman. (Date to be announced.)

Amy Irving, Billy Barty, Clive Revill, and Priscilla Pointer are featured in the new film version of the classic fairy tale **Rumpelstiltskin.** (November 21.)

Director David Lynch has returned from the planet Dune. His latest, **Blue Velvet,** stars Isabella Rossellini, Laura Dern (seen in *Smooth Talk* last year), Kyle MacLachlan, and Dennis Hopper. It's a thriller set in a Middle American town. (September 19.)

Seven friends get together in **The Men's Club** (based on the novel by Leonard Michaels, who wrote the screenplay). Among the members are Roy Scheider, Frank Langella, Treat Williams, and Harvey Keitel (Stockard Channing's in this one, too). (September 19.)

In **Nutcracker,** the latest film version of the ballet, the Pacific Northwest Ballet dances and the London Symphony Orchestra plays. The movie was designed by Maurice Sendak, who knows where the wild things are, and directed by Carroll Ballard (*The Black Stallion*). (November 14.)

Director Bruce Beresford's **The Fringe Dwellers** deals with the plight of Australia's aborigines and the attempt of one young woman to create a better life for herself. (Date to be announced.)

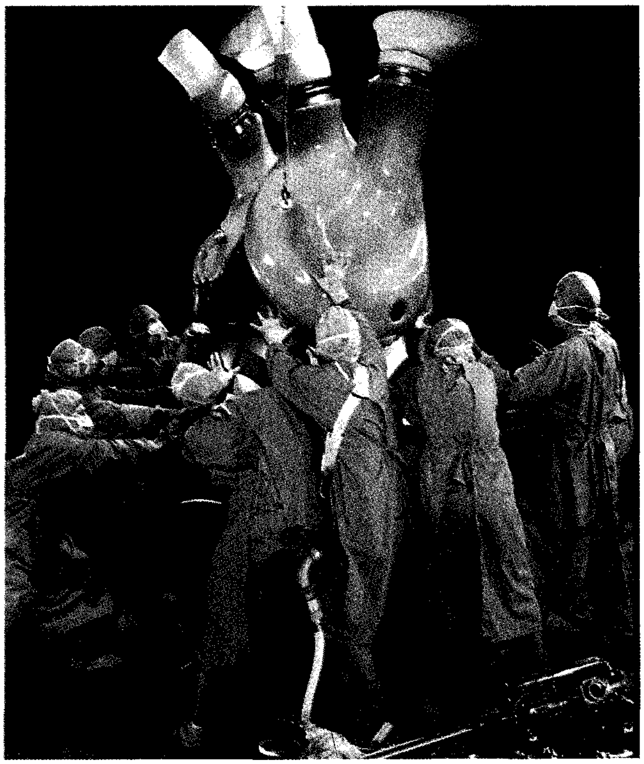
Rosanna Arquette is a small-town girl and Eric Roberts a worldly young man in **Nobody's Fool.** When Roberts arrives in town—he is part of a traveling theater troupe—Arquette decides she has had enough of rural life. Louise Fletcher, Mare Winningham, and Jim Youngs also star. Evelyn Purcell directed, from an original screenplay by Beth Henley. (November 7.)

Writer, director, and producer Michael Cacoyannis has collected an international cast for **Sweet Country:** Jane Alexander, John Cullum, Carole Laure, Franco Nero, Irene Papas, and Jean-Pierre Aumont. The film tells the history of Chile from the overthrow of the Allende government by a military junta in 1973 to the present. (November.)

Eddie Murphy and Charlotte Lewis in The Golden Child.

Last time out, Peter Weir and Harrison Ford collaborated on *Witness.* This time, Weir and Paul Schrader have written the script for the screen adaptation of novelist Paul Theroux's **Mosquito Coast.** Ford is Allie Fox, a man obsessed with saving his family from modern civilization. (November 21.)

In **Square Dance,** thirteen-year-old Gemma Dillard (Winona Ryder) leaves her grandfather's farm to spend a summer with the mother who deserted her years before (Jane Alexander). Also starring are Jason Robards and Rob Lowe. Dan Petrie directs. (December.)



King Kong gets an ape-size Jarvik-7.

FESTIVAL FILMS

It is Paris in the fifties, and American expatriate musicians are looking for an audience for their new jazz sound—bebop. Jazz greats Dexter Gordon and Herbie Hancock star—and play—in Bertrand Tavernier's **Round Midnight.** (October.)

In **Cactus,** an Australian film, Isabelle Huppert is a woman who is losing her sight and must decide whether or not to have a vision-restoring operation when she falls in love with a blind man, played by Robert Menzies. (October 3.)

Francis Ford Coppola mixes comedy and fantasy in **Peggy Sue Got Married.** Kathleen Turner is Peggy Sue, mother of two children and recently separated from her husband, who goes to her twenty-fifth high-school reunion and gets the chance to do it all again. (October 10.)

Gérard Depardieu plays a petty thief in Bertrand Blier's **Menage.** He upsets Miou-Miou and Michel Blanc's marriage when he falls in love with Blanc. (October.)

Set in the bayous of Louisiana, **Down By Law** is a *noir*-ish comedy written and directed by Jim Jarmusch (whose *Stranger Than Paradise* was a hit in 1984). It stars Tom Waits, as an out-of-work disc jockey; John Lurie, as a small-time pimp; and Roberto Benigni (a big star in Italy, we're told), as an Italian tourist. (September 20.)

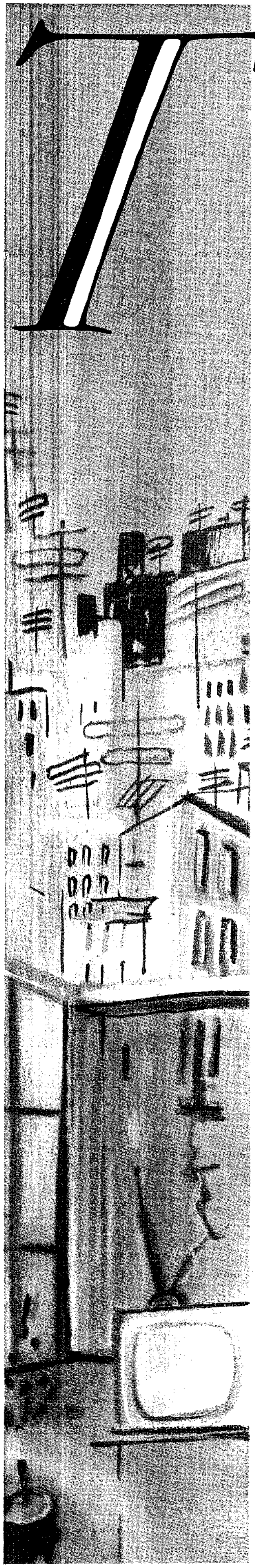
Talking Head David Byrne has turned his talents to film. The result, **True Stories,** is a series of vignettes (all of them drawn from real tabloid stories) set in the fictional town of Virgil, Texas. The soundtrack is by Byrne and his fellow band members, and the film stars Swoosie Kurtz, Spalding Gray, and John Goodman. Byrne also appears. (October 10.)

Sid and Nancy, the latest from English director Alex Cox (his *Repo Man* is a cult hit), is a tale of love, murder, and punk rock. It's about Sid Vicious, bass player for the Sex Pistols, and Nancy Spungen, his American girlfriend. Gary Oldman and Chloe Webb star. (October 17.)

Ford in Mosquito Coast.

Andrei Tarkovsky, the Russian-émigré director, is the creator of beautifully haunting films. His latest, **The Sacrifice,** stars Ingmar Bergman veteran Erland Josephson as an intellectual and actor who returns to his country home after a long absence. (October 17.) RUTH GILBERT

Photographs: right, Nancy Ellison/Sygma; bottom left, Richard Foreman.



TELE-VISION

STEVEN BOCHCO

GOES FROM 'HILL STREET' TO THE TAUT GLITZ OF 'L.A. LAW

FOR STEVEN BOCHCO, A CREATOR OF THE most celebrated cop show in television history—*Hill Street Blues*—the decision to do a series about lawyers was a simple one. "If you work on a show for five years," says Bochco, "it better be about something. I find the law endlessly interesting. It's about morality, right and wrong, good and evil."

What it's not is the standard stuff of prime-time television. *L.A. Law* (NBC; Fridays; 10 P.M.; from October 3; preview, September 15) is a show without gunfights, chases, or car crack-ups. Nor does it feature godlike Perry Mason–style heroes. The lawyers of McKenzie, Brackman, Chaney and Kuzak are such contrasting types as the sensitive criminal attorney Michael Kuzak (Harry Hamlin) and the womanizing divorce lawyer Arnold Becker (Corbin Bernsen). The lawyers lose cases now and then, and while they do their share of *pro bono* work, they spend more time looking for ways to make money.

"The similarities to *Hill Street* are only skin-deep," says Bochco. "*L.A. Law* does have an ensemble cast and multiple story lines. But *Hill Street* was about cops with a lot of responsibility and very little authority, who were constantly trying to keep despair at arm's length. *L.A. Law* is about people with some real personal and professional power, and it's set in a world that is stylish, sophisticated, upscale, and verbal. The practice of law is inherently complex, and it isn't inherently visual. It's a verbal world, and rather than run from words, we have chosen to embrace them."

Not that Bochco is above a tad of dramatic excess to stoke the fire. The two-hour preview opens as one of the firm's partners is discovered one morning slumped at his desk—in an advanced state of rigor mortis—and the story concerns a black woman who is gang-raped. Michael Kuzak, hired to defend one of the rich young men charged with the crime, has to do his job while fighting his distaste for his client. In the *Hill Street* tradition, *L.A. Law* resists settling for easy answers and happy endings. "People have an instinct for neatness and closure," says Bochco, "but there is no closure, except death. If you have neatness in 48 minutes, you've got to end up earnest, pedantic, didactic, and finally arrogant."

The son of a concert violinist ("My father had more integrity than anyone I've ever known in my life, and never earned more than $10,000 a year"), Bochco, 42, grew up on West 83rd Street when it was still a tough neighborhood, and graduated from Carnegie Tech with a degree in theater. From there, he learned the prime-time formulas at the leading studio factory—Universal.

In 1978, Bochco moved to MTM Enterprises, the classy independent company then run by Grant Tinker. Fred Silverman, inspired by the movie *Fort Apache, the Bronx,* came to Bochco and his partner Michael Kozoll with an idea for a cop show that emphasized the men's personal lives. The result was *Hill Street*—visceral, gritty, funny, profane, unpredictable.

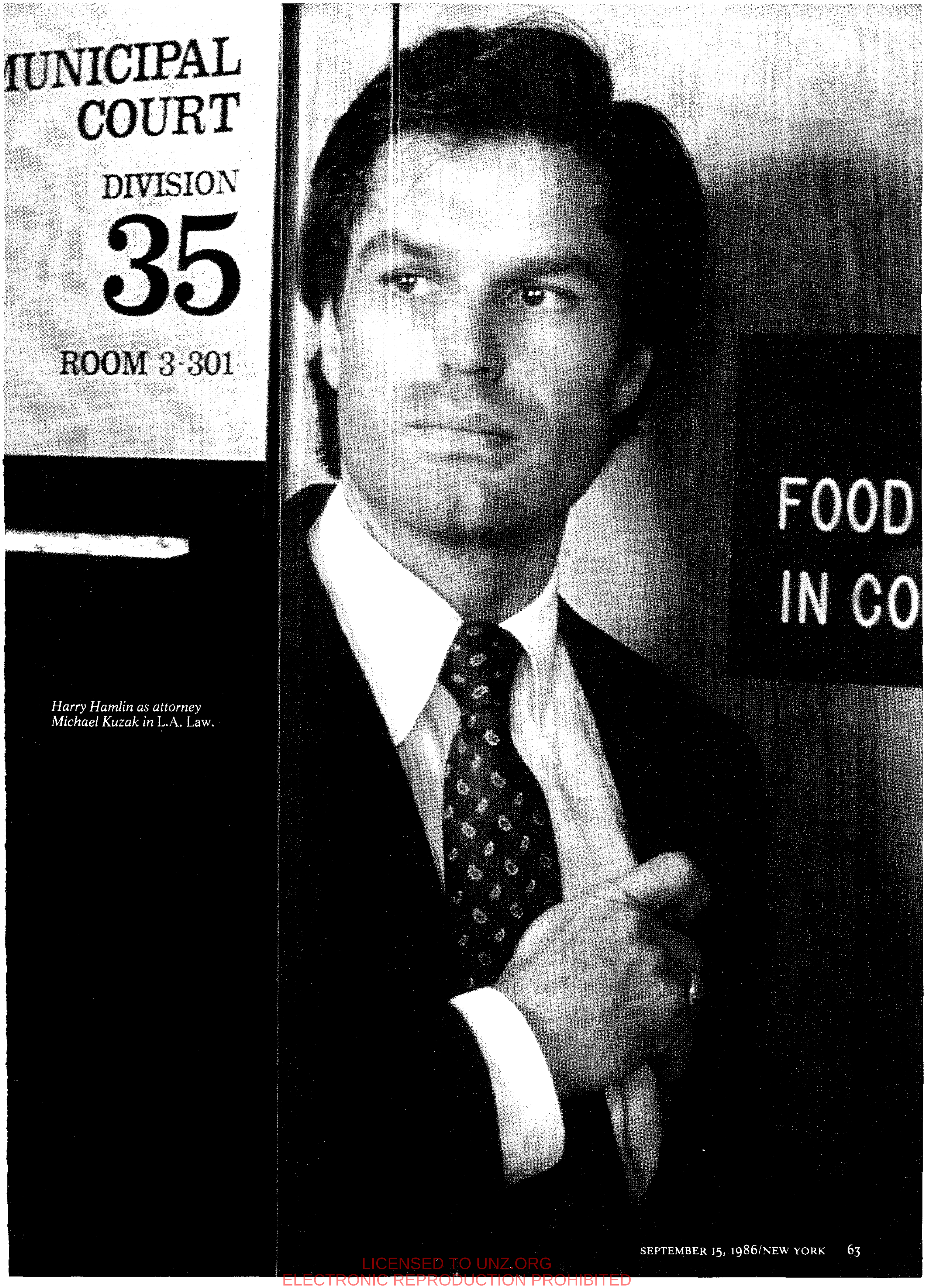
But by 1985, disagreements between Bochco and MTM had grown so intense that he was fired. Bochco won't discuss the split, other than to deny that the high cost of doing the show was a factor. In any case, nearly every studio courted Bochco after MTM—and he finally signed with Twentieth Century Fox. His deal is said to guarantee him several million dollars for his exclusive services over three years.

No one can accuse Bochco of taking the money and running. In addition to conceiving and producing the show, and hiring the cast, Bochco and his partner, Terry Louise Fisher, a former district attorney who wrote for *Cagney & Lacey,* have written—or substantially rewritten—nearly every one of the show's first six episodes.

Bochco is so tough in defense of what he believes that he sometimes seems arrogant, but among friends he can be easygoing, sweet, and unabashedly affectionate. The violinist's son lives very well, in a sprawling home in Pacific Palisades with a tennis court and swimming pool, but he hasn't lost touch with what's real—and what's not.

TONY SCHWARTZ

ALSO: SITCOM DECORATORS, LUCY REDUX, AND MY DAUGHTER THE SURGEON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Harry Hamlin as attorney Michael Kuzak in L.A. Law.

ELLEN BURSTYN GIVES US THE GOOD WORD. SHIRLEY MACLAINE LEADS SEVERAL LIVES. RICHARD BURTON WRITES THE RING. ALIEN BEINGS INVADE THE WAVES.

THE BEST BUZZ

Crime Story (Tuesdays; 9 P.M.; NBC) is Michael (*Miami Vice*) Mann's new idea for a weekly series—the saga of a police detective, mob boss, and liberal prosecutor as they battle one another in Chicago in the sixties. Will it blow *Moonlighting* away?

It's hard to believe that Cap Cities went for something that sounds as hip as **Sledge Hammer!** (Fridays; 9 P.M.; ABC). The title character is a parody of a *Cobra*-style cop, who discusses his strategy with his gun (named "Gun"). Hammer is played by David Rasche, one of the most talented actors ever to have not become famous. Just wait.

In **Designing Women** (Mondays; 9:30 P.M.; CBS), several attractive women operate an Atlanta decorating business called Sugarbakers. Starring country singer Dixie Carter, it's a sort of *Golden Tan Girls*, about the life these women share in the workplace. CBS has described it as "a welcomed lifeboat in the maelstrom of midlife crises," but it's rumored to be better than that.

Our World (Thursdays; 8 P.M.; ABC) is the first really fresh concept in TV news since *60 Minutes*. Each week, it will take a look at a moment in recent American history (the first show will focus on 1969), with footage and interviews to complement the commentary by hosts Linda Ellerbee and Ray Gandolf.

OLD FOLKS

Our House (Sundays; 7 P.M.; NBC) competes with ABC's *Disney Sunday Movie* in the Sunday-night heartstring-pulling contest, with Wilford Brimley as a cantankerous widower who decides to take in his widowed daughter-in-law and her three kids as boarders.

In **Life With Lucy** (Saturdays; 8 P.M.; ABC), 75-year-old Lucille Ball returns to television in a variation on the slapstick style that won her fame. Here, she becomes a partner in a hardware business with her old co-star Gale Gordon—and lives with her daughter (married to Gordon's son) and *their* kids.

Darlanne Fluegel and Dennis Farina in Michael Mann's Crime Story.

Andy Griffith comes back to play **Matlock** (Tuesdays; 8 P.M.; NBC), a Sam Ervin-style lawyer—sort of a homespun Perry Mason, complete with Della Street ("Charlene") and Paul Drake ("Tyler"). We're told that he's a good lawyer (Harvard-educated) who surprises people with his sharp legal mind.

Three generations love Lucy.

YOUR FAVORITE MARTIANS

ALF (Mondays; 8 P.M.; NBC) stands for Alien Life Force, and looks like a furry puppet. He falls to Earth and crashes through the roof into an ordinary American family, which passes him off as the new dog. Everyone's amused except Dad, played by Max Wright.

Not too different is **Starman** (Fridays; 10 P.M.; ABC), which picks up where the 1984 Jeff Bridges movie left us. Now the alien is played by Robert Hays, and the baby he left behind has become a teenager—half-human, half-alien. ABC says that the alien will learn "how to shave and eat a cream-filled cookie." (Will he lick off the vanilla part first?)

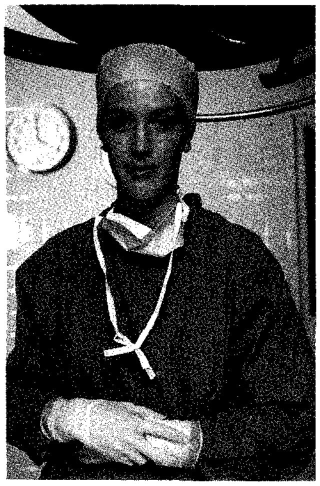
The Wizard (Tuesdays; 8 P.M.; CBS) may be the first television mystery-comedy-drama about a dwarf (David Rappaport) with superpowers. He makes highly coveted toy inventions that require him to be protected by a pair of *Moonlighting*-style government agents.

GIRLS, GIRLS, GIRLS!

On **The Ellen Burstyn Show** (Saturdays; 8:30 P.M.; ABC), Burstyn plays a university writing instructor living with her mother (Elaine Stritch), her 25-year-old daughter, and her 5-year-old grandson.

Kay O'Brien (Thursdays; 10 P.M.; CBS) sounds like a cross between *Ben Casey* and *Gidget*. "Kayo" O'Brien (Patricia Kalember) is a woman surgeon who must deal with the "sometimes subtle, sometimes blatant" prejudice of her male counterparts. The interns and residents depend on her, but the chief of surgery plays tough.

Pam Dawber returns to television (did you miss her?) in **My Sister Sam** (Mondays; 8:30 P.M.; CBS) as a free-lance photographer in San Francisco living with her Madonna-clone teenage sister.



Patricia Kalember cuts up rough.

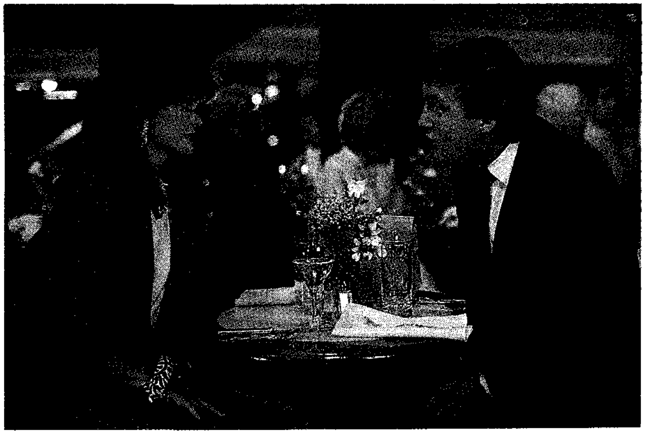
Loni Anderson's back, too! On **Easy Street** (Sundays; 8 P.M.; NBC), she plays a wealthy widow left with a Beverly Hills mansion and some wacky relations.

MOVIES AND MINI-SERIES

Sidney Sheldon's back, and NBC's got him. This time it's **Rage of Angels: The Story Continues** (promised last year but not delivered). Another strong trash prospect is **The Two Mrs. Grenvilles,** with Claudette Colbert, Ann-Margret, and Stephen Collins (and music by Marvin Hamlisch—how could this go wrong?). NBC's made-for-TV-movie lineup includes Randy Quaid (fresh from his Ronald Reagan parodies on *Saturday Night Live*) in the name part of **LBJ,** Kimber Shoop as the hero of **The Ted Kennedy Jr. Story,** and Richard Crenna as the Boston professor who kills a prostitute in **The Ruling Passion.**

ABC's got the Shirley MacLaine story **Out on a Limb,** in which she plays herself in a script by the author of *Harold and Maude.* (If you miss it, don't worry—it will be rebroadcast in your next life.) Then there's the long-awaited **Amerika,** a twelve-hour study of the U.S. in the 1990s, ten years after it has been taken over by the Soviet Union. Michael Korda's **Queenie** turns up as a two-parter. And in the made-for-TV-movie category, Audrey Hepburn and Elizabeth Taylor will make appearances, both opposite Robert Wagner. Hepburn will be in **Here a Thief, There a Thief,** a suspense thriller, and Taylor stars in **There Must Be a Pony,** about an actress making her Hollywood comeback.

CBS is providing the annual dose of historical drama, with Barry Bostwick as the hero of **George Washington: The Forging of a Nation,** and Patty Duke as Martha.



Valerie Bertinelli and Donald Trump emote in I'll Take Manhattan.

Ann-Margret and Claudette Colbert in The Two Mrs. Grenvilles.

On **The Last Frontier,** Linda Evans plays an American widow fighting powerful land interests in Australia. And the CBS mini-series to look for is **Fresno,** a parody of *Dynasty*-style shows, with Carol Burnett and Charles Grodin leading the cast, and former *Taxi* and *Newhart* writers behind the scenes. CBS more than amply fills its trash quotient with eight hours of Judith Krantz's **I'll Take Manhattan,** with Valerie Bertinelli as Maxi and Donald Trump in the part he was born to play—himself.

THE PUBLIC EYE

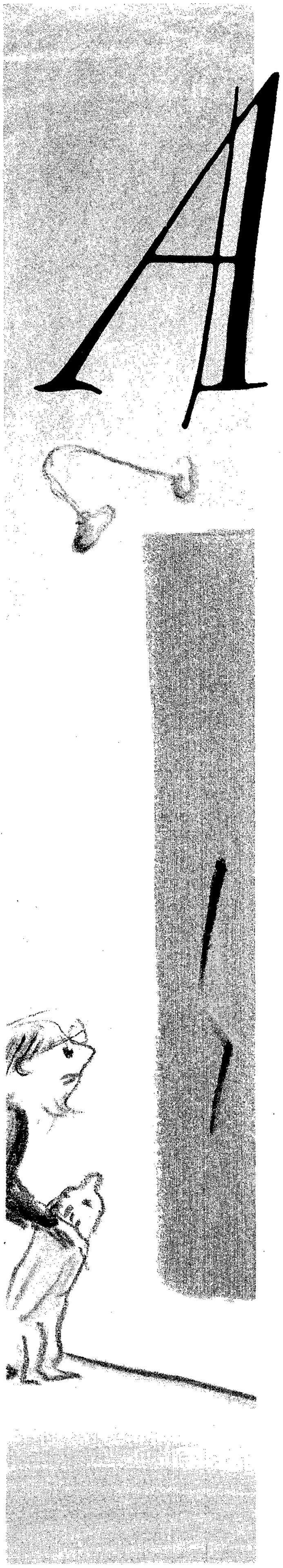
Public television has the usual number of cultural and historical programs to keep those tote bags fashionable. Its biggest special of the season—on **Great Performances** (Fridays; 9 P.M.)—looks to be a mini-series based on the life of Richard Wagner, played by the late Richard Burton. Later, the program will show documentaries on dancer-choreographer Mark Morris, jazz great Miles Davis, and composer Gian Carlo Menotti. There are also some notable PBS specials: a documentary on the current status of the Cuban revolution, cleverly named **In the Shadow of Doubt** (September 30; 9 P.M.), and **Ike** (October 15; 8 P.M.), with E. G. Marshall. Video artist Nam June Paik has put together **Bye, Bye, Kipling,** a collage of Japanese, Korean, and American TV that takes a look at our clashing cultures (October 4; 9 P.M.).

Alex Jagger lifts the Wizard.

Speaking of clashing cultures, there's always Ivy League Football (Saturdays; 1 P.M.). DAVID BLUM

Photograph, bottom left: B. Greene/CBS.

ART



JOHN SINGER SARGENT'S

'MADAME X' AND OTHER MARVELS AT THE WHITNEY

THE PORTRAITS OF JOHN SINGER SARGENT, wrote his friend and fellow exile Henry James, offer "the slightly 'uncanny' spectacle of a talent which on the very threshold of its career has nothing more to learn."

Sargent did absorb a tip or two: At the beginning of a fling with Impressionism, for instance, he painted alongside Monet. But in the main, James was right. It's precisely Sargent's clear and unfluttered constancy that seems so awesomely persuasive.

Here is a painter for all seasons. You could easily pass by Sargent's tiny oil studies of Venice. Stop and you discover a perfect intimacy: dark interiors, sunlight on damp stone, a sullen indolence—Venice without pretense. Apply the same urbanity to portraits, and the result is *Madame X,* which caused a "small riot" when it was shown at the Salon. Turn to the watercolors and Sargent's assurance is stunning.

These are not contradictions. Sargent was of a piece, as an ambitious exhibition opening October 7 at the Whitney Museum will demonstrate. John Singer Sargent is an astute choice of subject. As an American artist, born in Florence to American parents, he fits the Whitney's home-bound mandate. Yet he lived for all but eight years in Europe, studied in the atelier of a French academician, and made his money accommodating the British gentry. He was a cosmopolitan with a convenient passport.

Sargent's life and legend are also of a piece. He was a born traveler, tutored in Continental graces by his parents' bourgeois-gypsy life. When he grew up, it was natural for him to drift into a circle of expatriates, first in Paris, then in Britain. To be discovered by Henry James was easier than it might seem.

The Whitney's show is the first major Sargent appearance in New York since 1926. That's surprising, since American museums are rich in his pictures. In his years of travel in North America, the wealthy flocked around him, begging to be painted. His most scandalously successful portraits were of women, particularly those exiles who had shrewdly married European wealth. Mme. Gautreau, the American-born vamp of Paris, was Sargent's co-conspirator when he painted her for *Madame X.* She covered herself in lavender powder (except for her ears, which remained a startling, healthy pink) and dropped her pallid shoulders into a pose that suggests smug and self-indulgent elegance.

The black-gowned "boudoir flower" so offended Parisian moralists that Sargent moved to Britain. The most stunning loan from this phase will surely be *Lady Agnew of Lochnaw,* from the National Galleries of Scotland. A blue light chills the lady's charm and adds a touch of cynicism to her portrait. The artifice of personality was Sargent's home ground. Yet he painted Lady Agnew, as he did all his subjects, without the slightest mannerism of the brush.

Like Manet and the young Degas, Sargent now looks modern partly because of his conservative dislike of excess. During his sojourn with Monet at Giverny, Sargent, the story goes, asked to use Monet's colors. But the borrowed palette held no black. "Then I can't paint," cried Sargent, marveling, "How do you do it?"

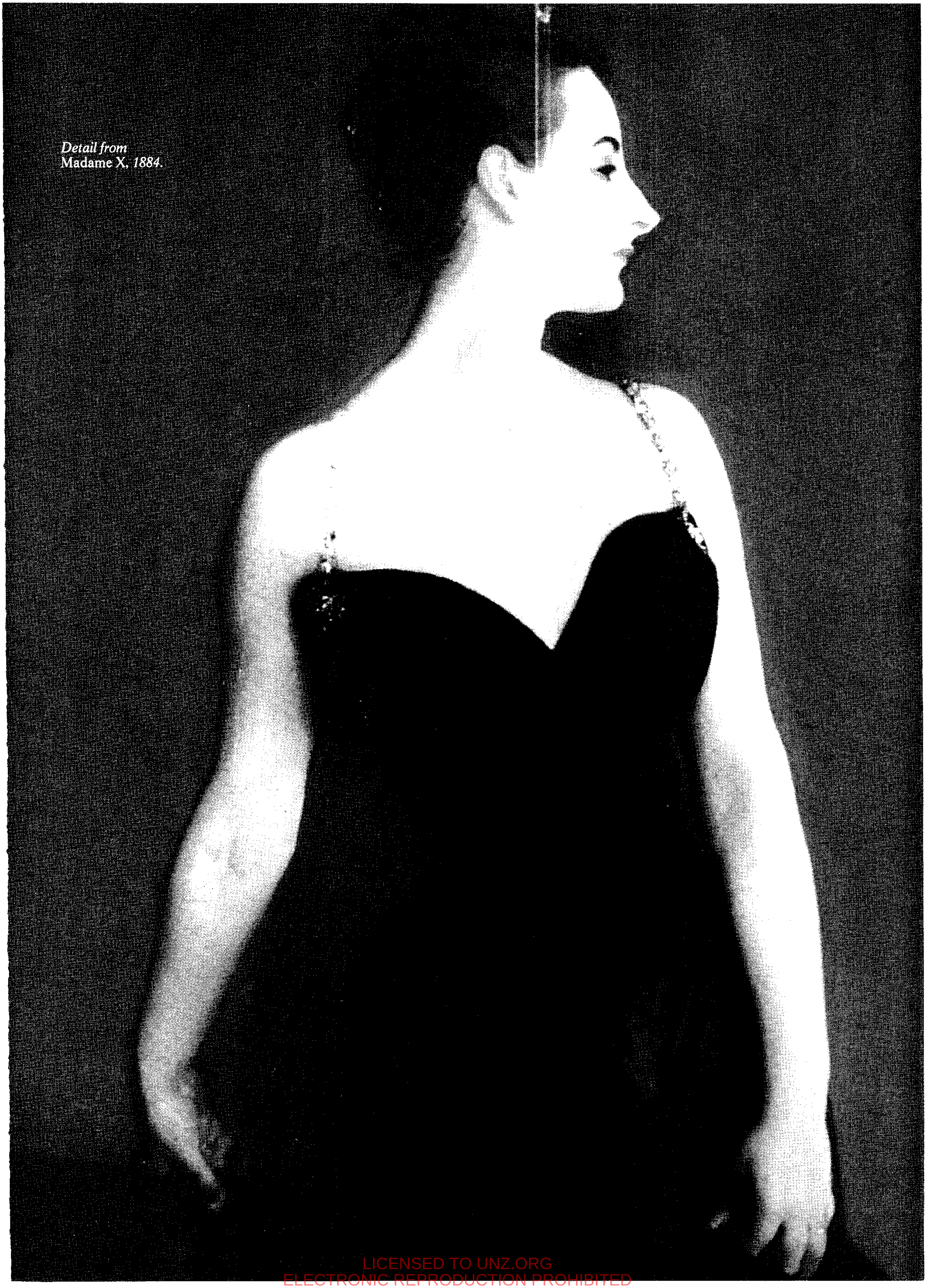
Black is the backbone—the intellectual scaffolding—of a painting. To use pure color, as Monet did, was to break with the great art of the past. Sargent found such tactics incomprehensible.

But study any of his pictures and you see a nearly abstract fluidity, a sense that the picture surface shimmers like reflections on a pond. As a permanent voyeur on the playgrounds of Europe—an identity brought into new focus in the Whitney's catalogue—Sargent knew as much as Manet about the way life betrays itself in its appearances.

Floating through his milieu, Sargent could take whatever he wanted without strain or contradiction: a bit of Impressionism, a bit of Second Empire academicism, a bit of English portraiture, the hothouse introspection of the Pre-Raphaelites. As James proclaims, he was fully formed at the outset. The artifice was second nature, so much so that his eye was imperturbable.

KAY LARSON

ALSO: VAN GOGH, ISRAELI MASTERS, DAVID SALLE, AND VINTAGE TOYS



Detail from
Madame X, *1884*.

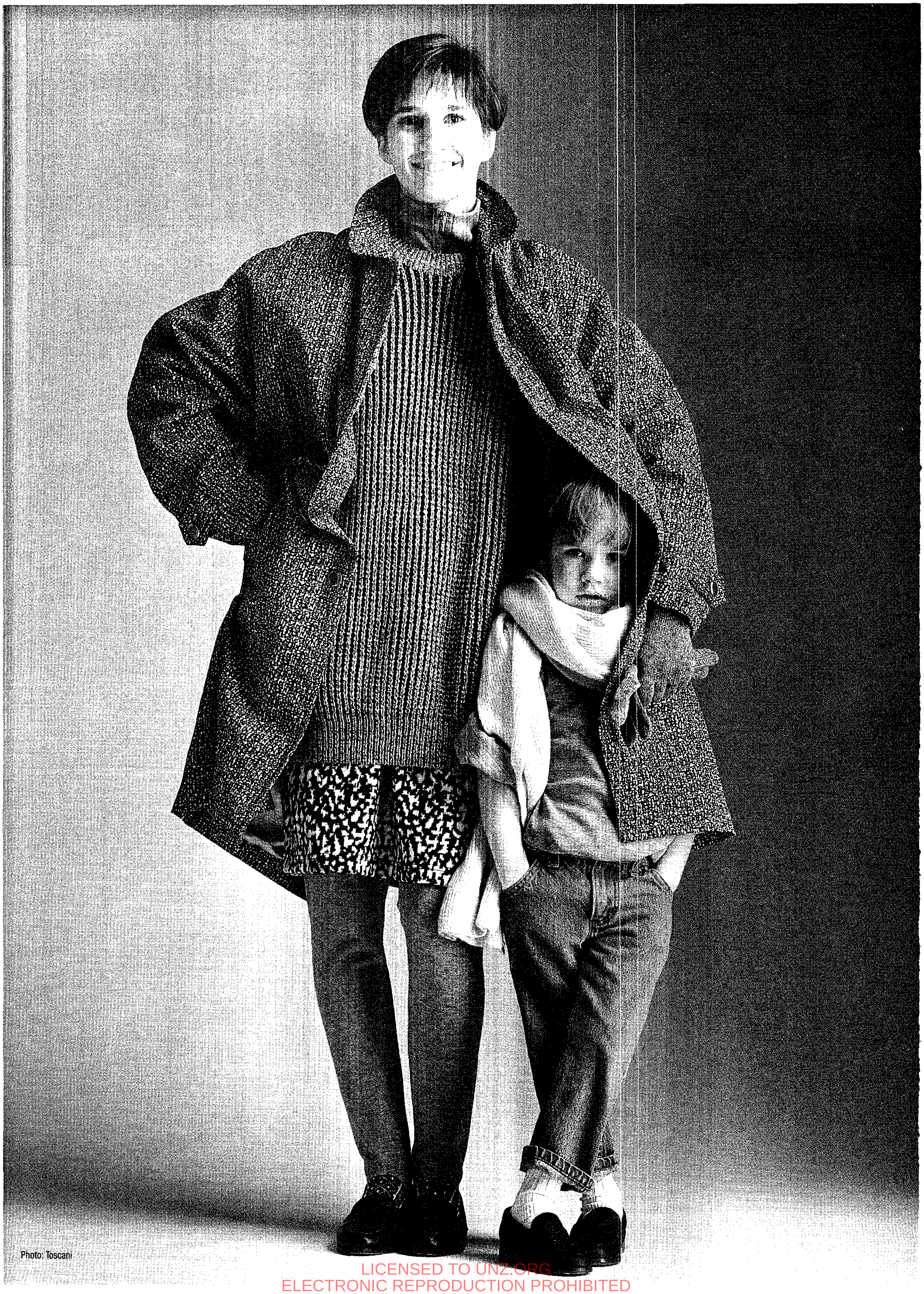
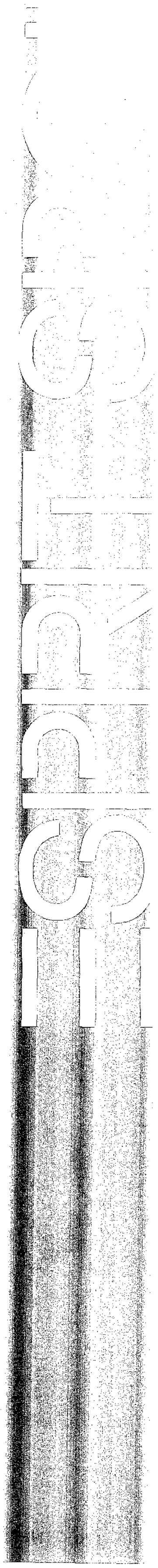


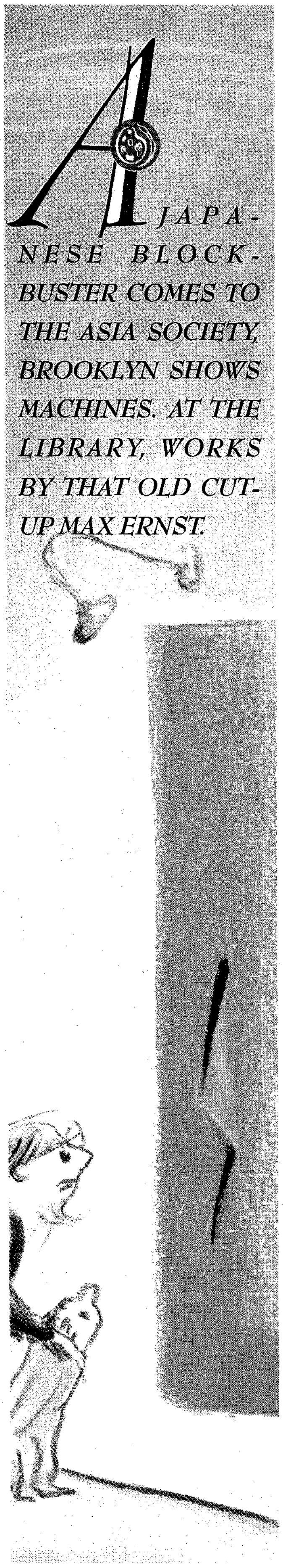
Photo: Toscani

Manette Begin-Loudon
Mother, Age: 25
Zachary Nursery Schooler, Age: 3

At 14 I trained 5 hours a day as a gymnast, at 15 I was a lifeguard, and at 18 I carried the "Round" cards around the ring during boxing tournaments at Felt Forum. For now I'm content to study ballet and work out at the gym. Inspiration comes from estate sales, where I buy anything unusual or unique, and furnish our apartment. The best thing about being a mom is having my back massaged in the morning by Zac. He loves his "Master of the World" toys and building New York with his blocks. He doesn't like library school anymore because he's tired of doing "The Inky, Dinky Spider." If I could change anything, I would want to be less resilient. I lose sleep lately over the fear of death.



MUSEUMS

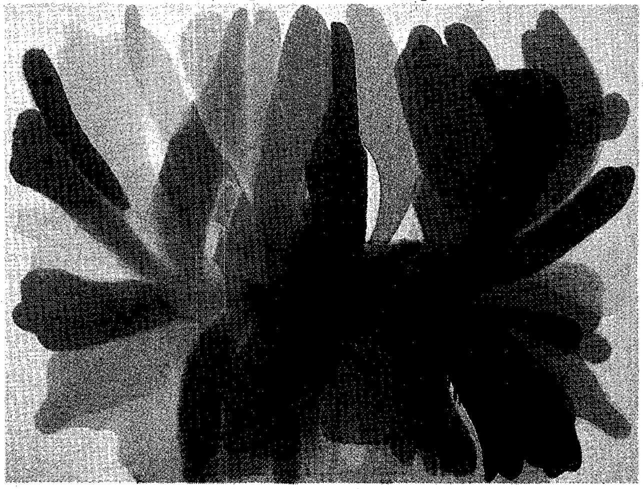


A JAPANESE BLOCKBUSTER COMES TO THE ASIA SOCIETY, BROOKLYN SHOWS MACHINES. AT THE LIBRARY, WORKS BY THAT OLD CUT-UP MAX ERNST.

Going once, going twice . . . it's **"Van Gogh in Saint-Rémy and Auvers,"** an exhibition covering the painter's last works, ones that couldn't quite be crammed into the Metropolitan's blockbuster "Van Gogh in Arles" of 1984. But then, who could argue long over paintings this beautiful? (Fifth Avenue at 82nd Street; November 25 through March 22, 1987.) . . . As an archaeological show, **"Treasures of the Holy Land: Ancient Art From the Israel Museum"** upstages just about everybody. The Met will get a piece of the Dead Sea Scrolls (the Habakkuk Commentary) and an inscription from Jerusalem's Second Temple. (September 25 through January 4, 1987.)

The deluge of art from Israel continues with **"Recent Israeli Art: Selections From the Jewish Museum Collection,"** a show presenting some of that country's elder statesmen of contemporary art. As Manhattan galleries fill up with the new generation of Israelis [Cue, page 187], the Jewish Museum reminds us of the achievements of Pinchas Cohen-Gan, Menashe Kadishman, and their cohorts. (1109 Fifth Avenue, at 92nd Street; September 30 through December 21.)

"Tokyo: Form and Spirit" is a mammoth attempt to capture the mingling of Japanese life and Japanese design from the Edo period to the present. The show—from prints to costumes to shop signs—was hatched by the respected Walker Art Center in Minneapolis and will appear at the IBM Gallery of Science and Art, an elegant and increasingly indispensable midtown space. (590 Madison Avenue, at 56th Street; December 9 through February 7, 1987.) Also there is **"Young America: A Folk Art History."** (September 30 through November 15.)

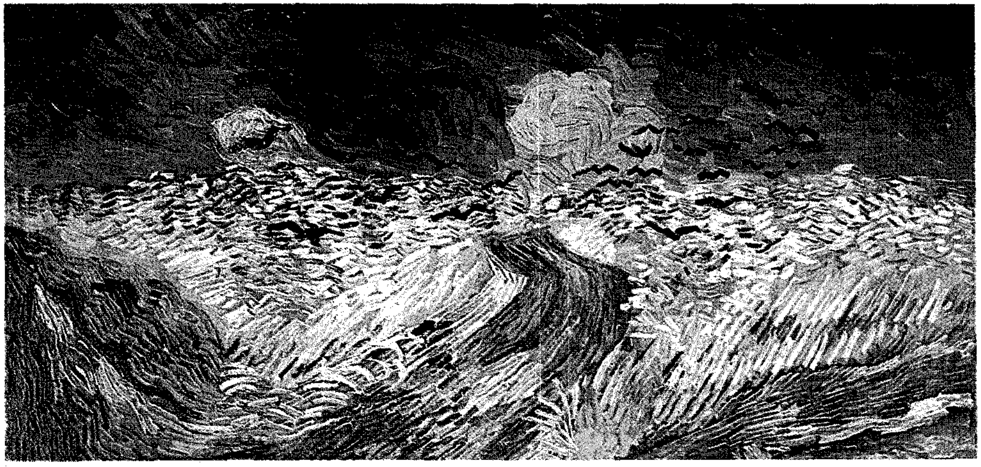


Morris Louis's Point of Tranquility, *at MOMA.*

Ever since Archimedes dreamed of a lever that could move the world, machines have played a role that is half-function, half-fantasy. In **"The Machine Age in America 1918–1941,"** the Brooklyn Museum shows how the idea of machine power gripped painting, photography, architecture, the decorative arts, fashion, and industrial design in an era when Moderne seemed the thrilling alternative to Old MacDonald. (200 Eastern Parkway; October 17 through February 16, 1987.) Also look for **"Monumental Drawing: Works by Twenty-two Contemporary Americans,"** assembled by curator Charlotta Kotik. (September 19 through November 10.)

Then there is **David Salle.** He's either the leading painter of his generation or a very smart assimilator. Watch to see if the Whitney's (possibly premature) mid-career survey tips the scales. (Madison Avenue at 75th Street; January 15 through March 29, 1987.)

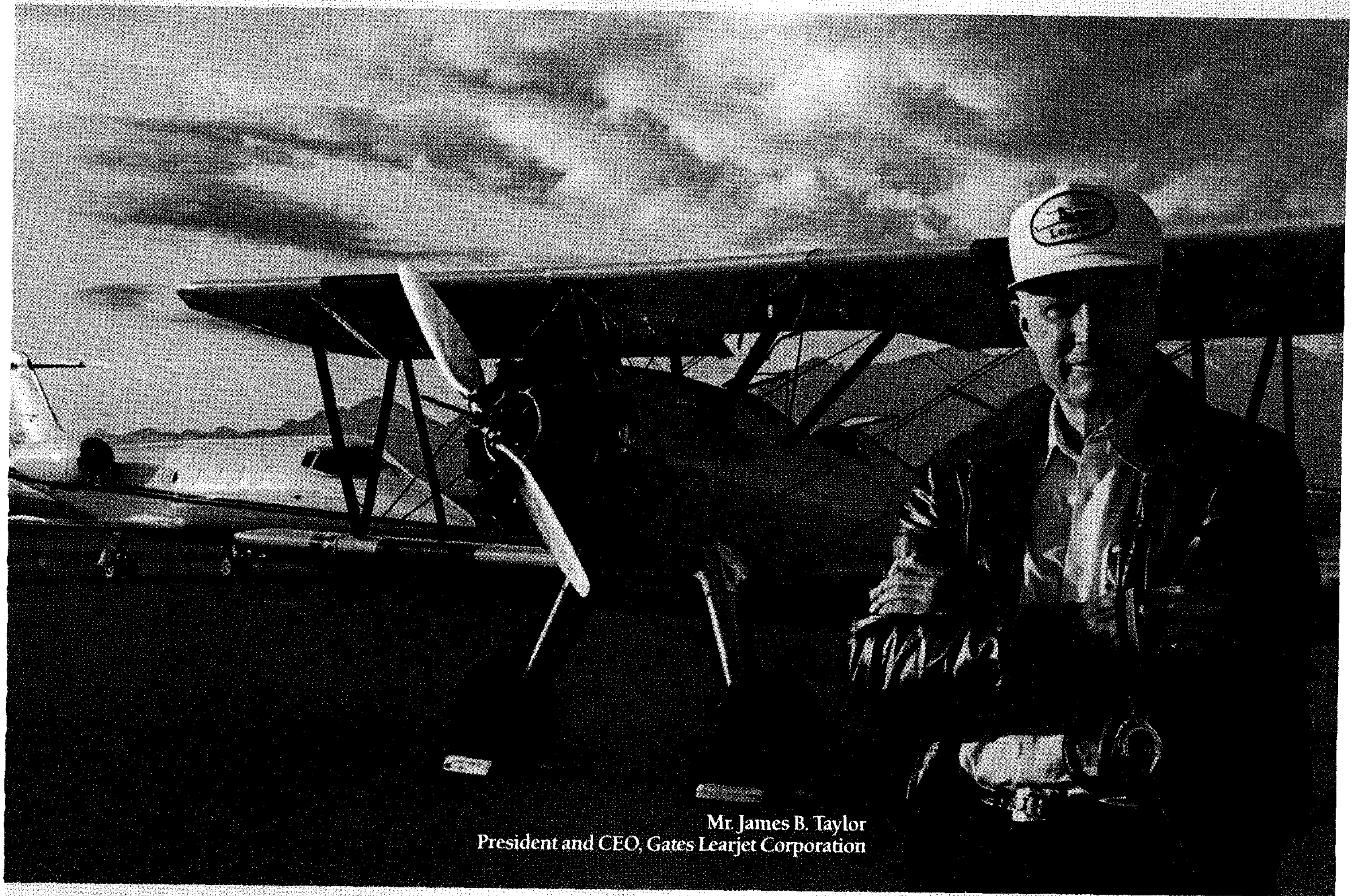
"Perhaps the greatest private collection of Japanese art in the world, outside Japan," is



Crows Over the Wheatfield, *from the Met's show of van Gogh's late works.*

Credit, previous page: courtesy of the Metropolitan Museum of Art, Arthur Hoppock Hearn Fund, 1916.
This page, paintings: top, collection of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, gift of Joseph H. Hirshhorn; bottom, collection of the Metropolitan Museum of Art.

WHEN LEARJET'S JIM TAYLOR TAKES OFF ON VACATION, WE'RE A BIG PART OF HIS FLIGHT PLAN.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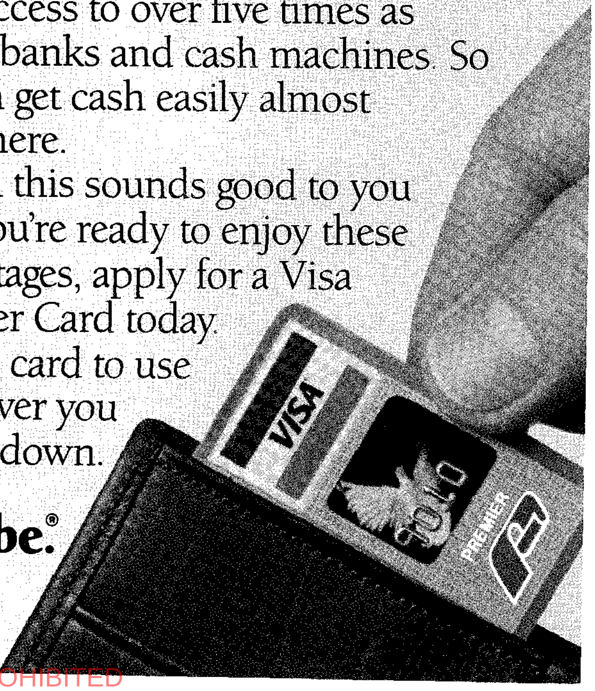
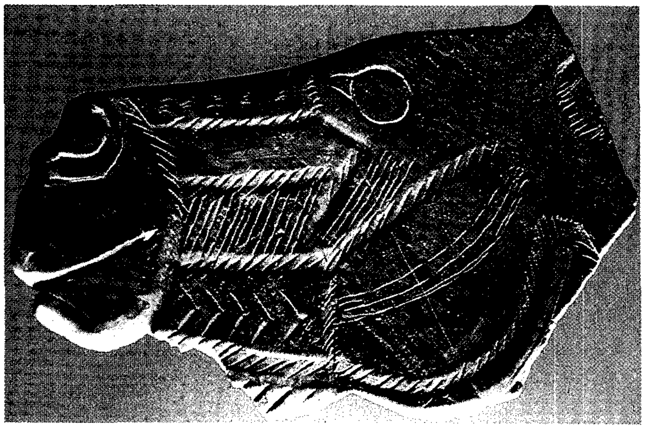


how the director of the Asia Society galleries describes **"The Art of Japan: Selections From the Mary and Jackson Burke Collection,"** a two-part exhibition of calligraphy, screens, scrolls, paintings, sculptures, ceramics, and lacquerware. (725 Park Avenue, at 70th Street; October 2 through December 7 and December 13 through February 22, 1987.)

Too many critics said too much about **Morris Louis** too long ago. So why is the Museum of Modern Art trotting out these gossamer color-veiled paintings from the 1950s if not to roast his reputation to a rainbow char? But it's MOMA's big fall show, nonetheless, and Clement Greenberg will lecture on it. (11 West 53rd Street; October 6 through January 4, 1987.)

Machine-age man at Brooklyn.

Whether brilliant or banal, the international exhibitions organized by the Guggenheim give us access to the living art of the world. This time, **"Angles of Vision: French Art Today, 1986 Exxon International Exhibition"** will cover a country ruled by the conceptual and the literary, tastes the Guggenheim seems to share. Lisa Dennison's show, at least, won't be filled with the obvious names. (1071 Fifth Avenue, at 88th Street; October 3 through November 30.) . . .


A Paleolithic engraving, from the Museum of Natural History show.

British artist **Richard Long** will re-create Constable in mud and stone. (September 12 through November 30.)

Max Ernst was funniest and most fanciful in his graphic pursuits: the weird collages of cut-up wood engravings; the frottage drawings done like gravestone rubbings; the storybooks filled with surreal non sequiturs. **"Max Ernst: Beyond Surrealism"** at the New York Public Library is a rare opportunity—and a treat. (Fifth Avenue at 42nd Street; October 11 through January 17, 1987.)

When the champagne bottle is broken on the façade of the American Craft Museum's brand-new quarters, it also inaugurates the museum's ambitious survey **"Craft Today: Poetry of the Physical,"** in which 286 artists who work in clay, fiber, glass, wood, and metal will join to celebrate the museum's quadrupled space, in a corner of the E. F. Hutton building, across from MOMA. (40 West 53rd Street; October 26 through March 22, 1987.)

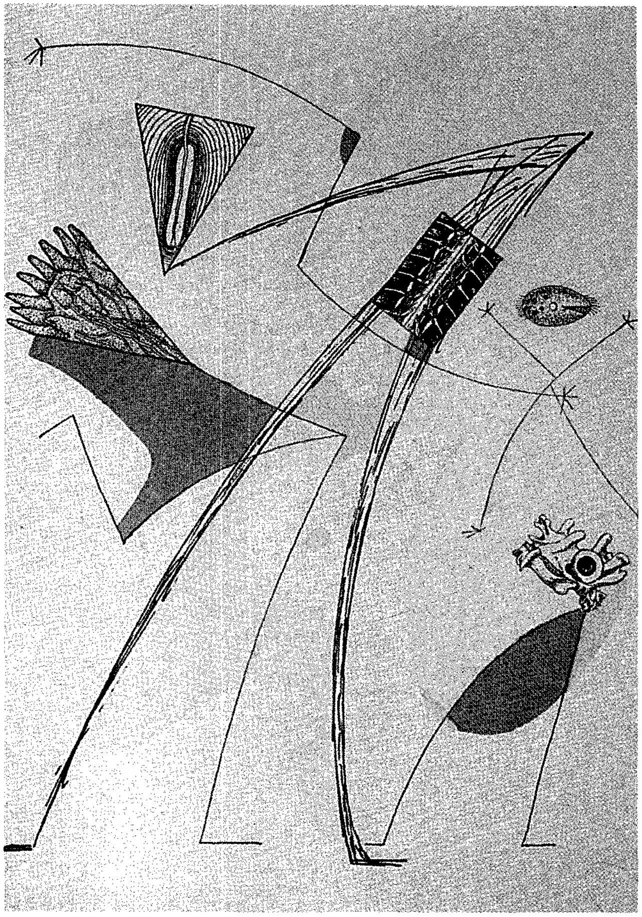
A former vice-president of F.A.O. Schwarz has assembled dolls, trains, banks, and other popular-art playfulness for the New-York Historical Society's **"Made for New York: Antique Toys From the Lawrence Scripps Wilkinson Collection."** (170 Central Park West, at 76th Street; October 22 through March 1, 1987.)

Our predecessors of the Upper Paleolithic era may have been short on VCRs and egg creams, but they had bone houses, bone flutes, paints for caves, and (presumably) a grasp of language that could have got them on the *Tonight Show*. **"Dark Caves, Bright Visions: Life in Ice Age Europe,"** at the American Museum of Natural History, will trace their story. (Central Park West at 79th Street; October 23 through January 25, 1987.)

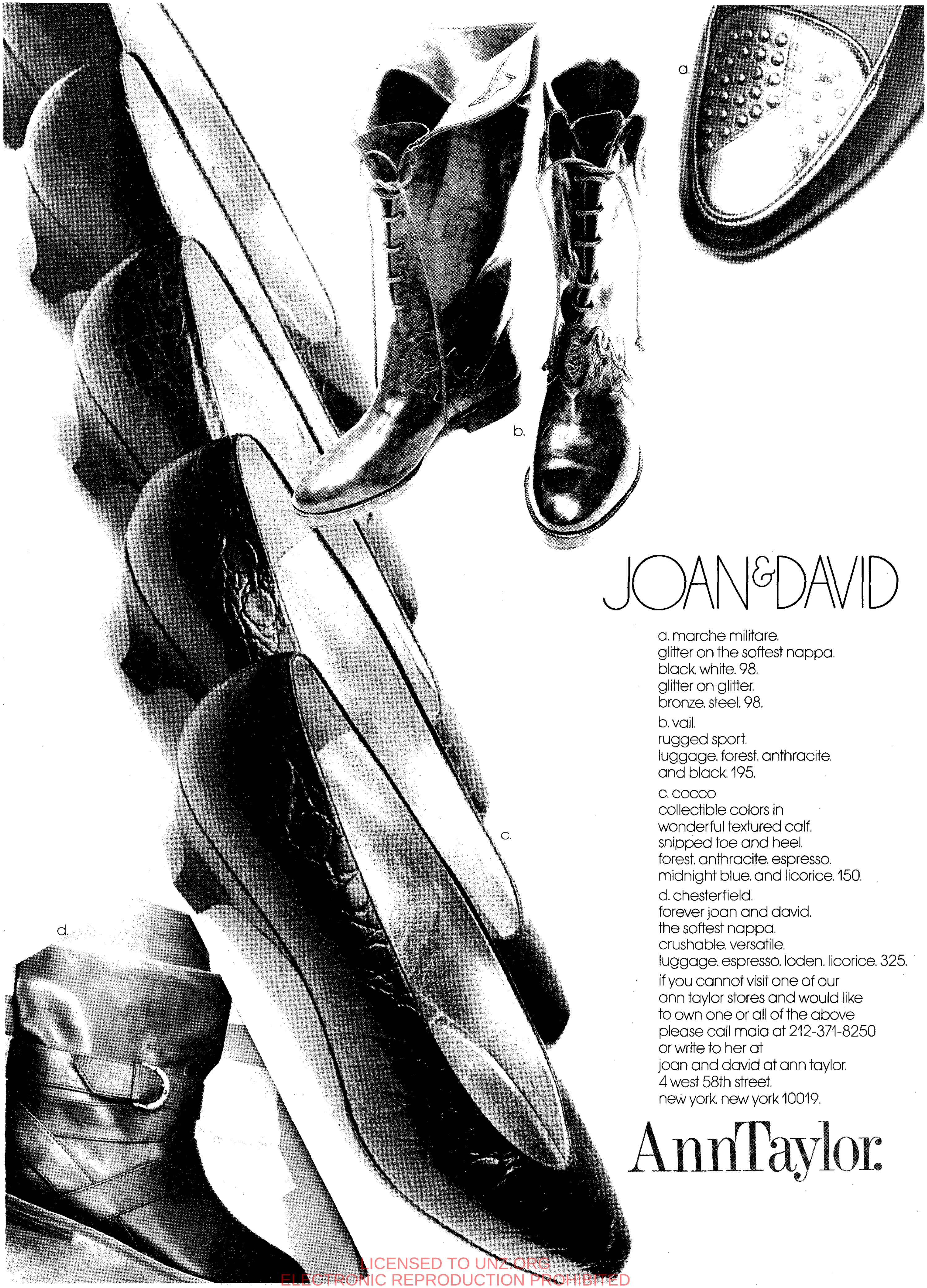
Jane Freilicher has her feet on the ground of Long Island and her brush in the light of the landscape. The Parrish Art Museum gets her traveling retrospective. (25 Job's Lane, Southampton; September 7 through October 19.)

Nuclear Armageddon is a subject that artists haven't shied from; sometimes it inspires their best work. For **"Disarming Images: Art for Nuclear Disarmament,"** the Bronx Museum of the Arts invited 47 artists with a bone to pick, including Robert Morris, Joseph Nechvatal, Hans Haacke, Claes Oldenburg, Rudolf Baranik, Mike Glier, and Jenny Holzer. (1040 Grand Concourse, at 165th Street; September 13 through November 23.)

KAY LARSON


Max Ernst's playful La Brebis Galante, *at the Library.*

Photographs: top, Musée d'Antiquités Nationales; left, Anton Bruehl; bottom, Print Collection, New York Public Library.



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black. white. 98.
glitter on glitter.
bronze. steel. 98.

b. vail.
rugged sport.
luggage. forest. anthracite.
and black. 195.

c. cocco
collectible colors in
wonderful textured calf.
snipped toe and heel.
forest. anthracite. espresso.
midnight blue. and licorice. 150.

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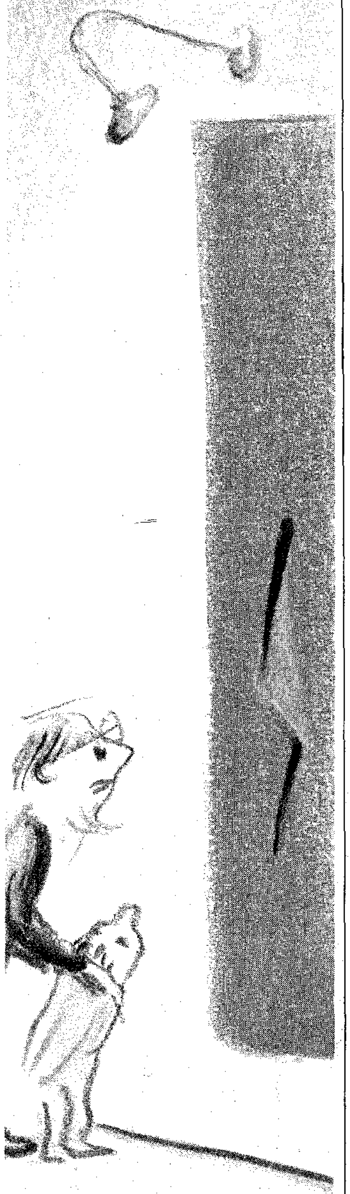
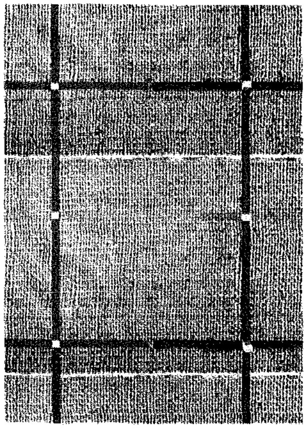
GALLERIES

BRIDGET RILEY AND GENE DAVIS STRIPE UP THE BANDS. ROBERT LONGO GETS MEAN. JULIAN SCHNABEL FORSAKES HIS PLATES.



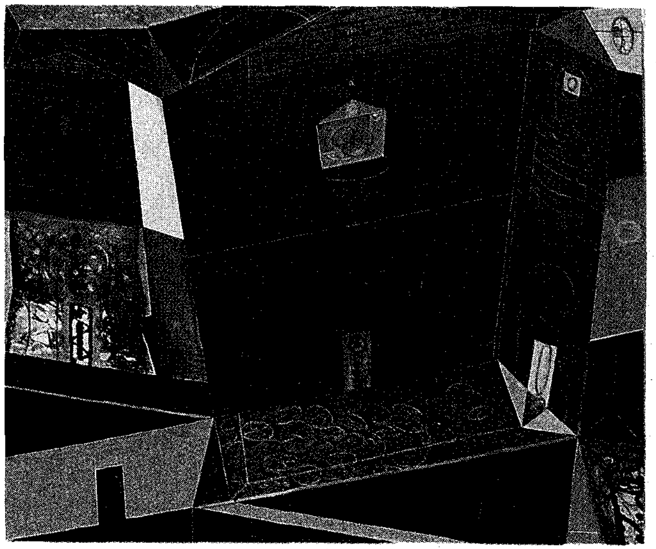
Maybe a little mystery is what **Julian Schnabel** needs after the relentless publicity of the past few years. In any case, he's being tight-lipped about his upcoming show at Pace Gallery. According to gallery vice-president Marc Glimcher, Schnabel will show seven large (twelve-foot-high) paintings with "nothing but paint on them." (32 East 57th Street; October 31 through November 29.)

Too few people have seen **Walter De Maria**'s spectacular earth sculpture *Lightning Field* in New Mexico. And though he's probably even better known for his installation of 500 mathematically arranged polished brass rods on the floor of 393 West Broadway and has had two major museum shows in Europe, De Maria hasn't had a show in a commercial New York gallery since 1979. All that will change on October 24, when Xavier Fourcade presents the artist's most recent sculpture, in an installation entitled "Large Rod Series 1984–1986." (36 East 75th Street; through November 22.)



Vaisman at Sonnabend.

This fall, minimalist sculptor **Donald Judd** will have his first one-man show at Paula Cooper Gallery (his last gallery show was two years ago, at Leo Castelli). Seven recent large-scale works—in various combinations of painted steel and aluminum, colored Plexiglas, and plywood—will fill the gallery. Two of the sculptures (one made in Switzerland) are in sections. Says Cooper, "They're about shifts in space and color." (155 Wooster Street; October 4 through November 1.)

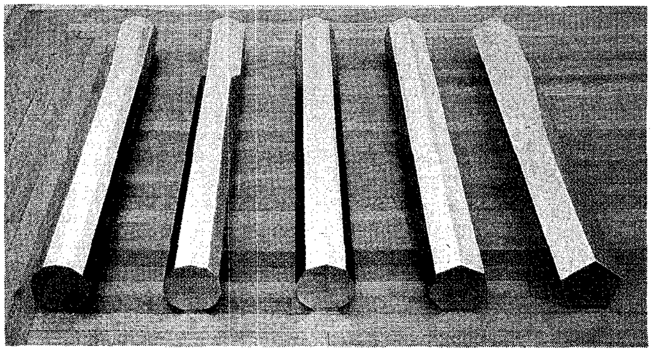


One of Richard Hull's eerie cityscapes, at Phyllis Kind.

Bright planes of color are played against one another to create eerie architectural perspectives in **Richard Hull**'s paintings. Mummylike figures make these cityscapes particularly nightmarish, though Hull says he's more concerned with spatial relationships than with storytelling. Phyllis Kind will show a selection of recent works by the Chicago-based artist. (136 Greene Street; September 20 through October 11.)

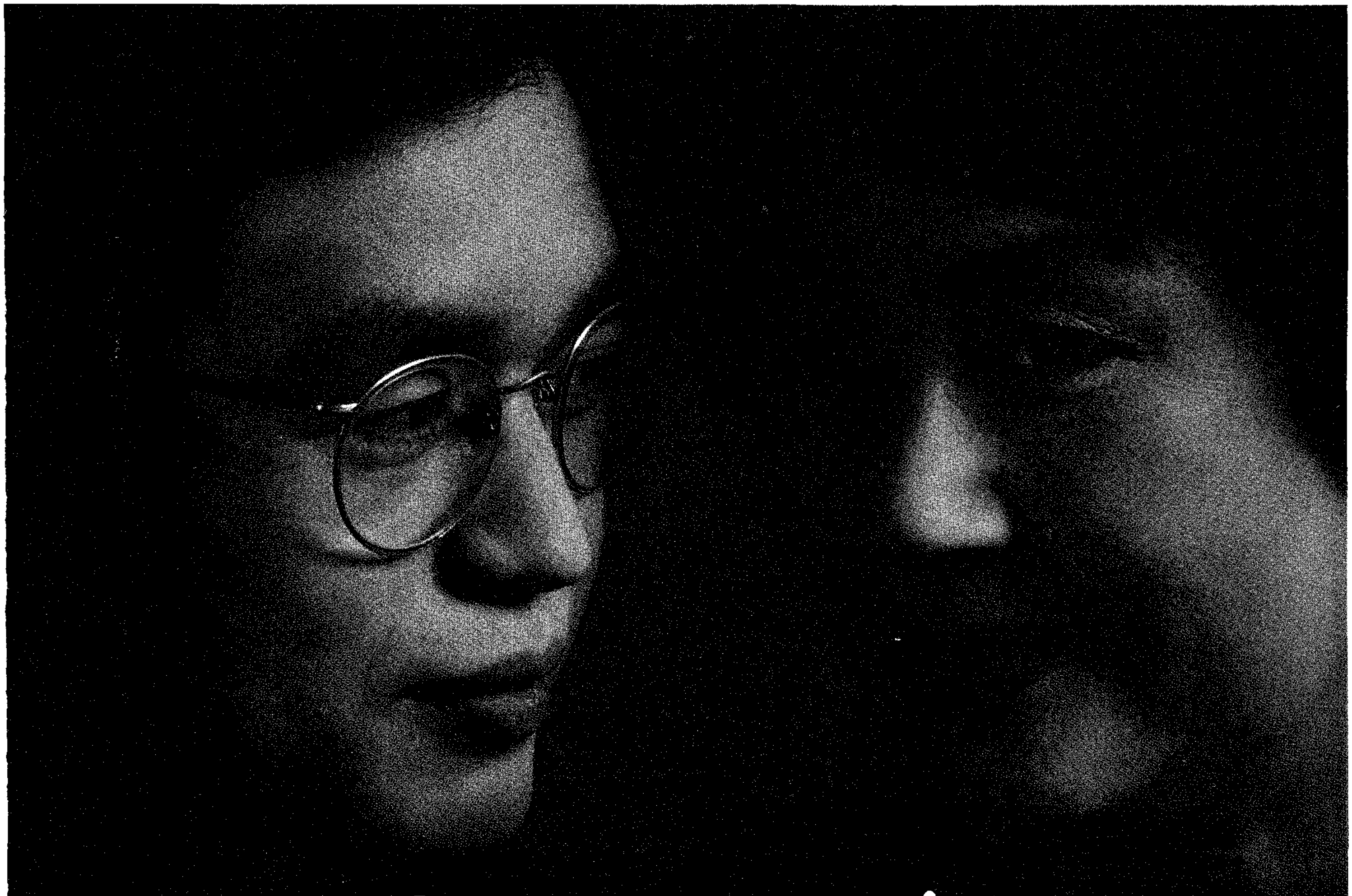
It's been labeled Neo-Geo, Neo-Pop, PoMo, Neo-Abstract, Neo-Conceptual, and Smart Art, but whatever you call it, this ultra-polished high-tech art has nothing in common with Neo-Expressionism's loose painting. These mostly abstract works, ranging from minimal to diagrammatic, look like deliberate reproductions of painting or sculpture. And this new art has caught the fancy of collectors Barbara and Eugene Schwartz and Charles Saatchi, and dealer Ileana Sonnabend, who will show the work of four of its practitioners at the Sonnabend Gallery (in collaboration with two East Village galleries, International With Monument and Jay Gorney Modern Art). Three of the participants are painters—**Ashley Bickerton, Peter Halley,** and **Meyer Vaisman. Jeff Koons** is a sculptor. (420 West Broadway; October 18 through November 8.)

"It'll be a real angry, nasty show," says **Robert Longo,** describing his upcoming exhibit at Metro Pictures. He's still working



Walter De Maria's Large Rod Series: 5, 7, 9, 11, 13 Square.

Photograph, bottom: Ivan Dalla Tana.



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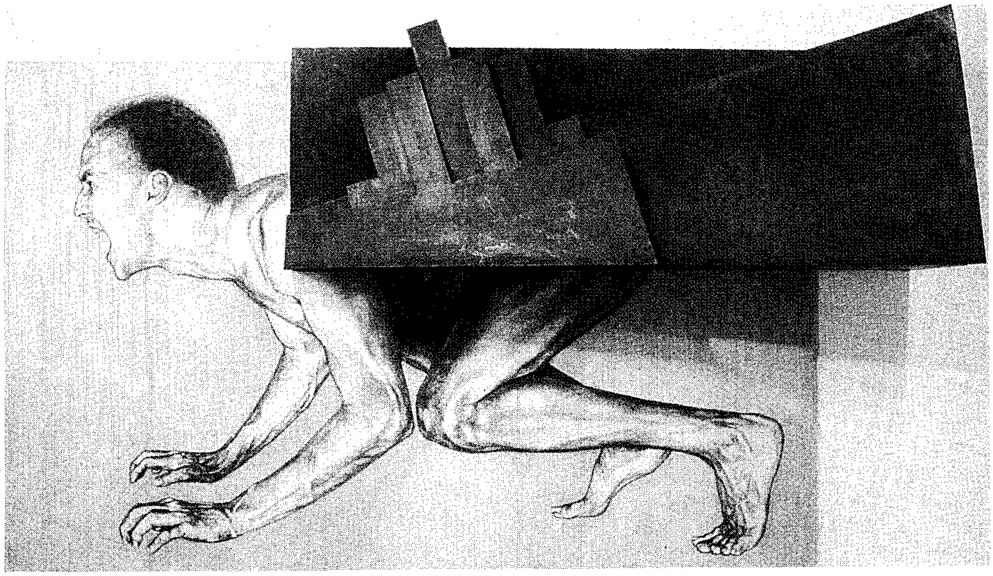
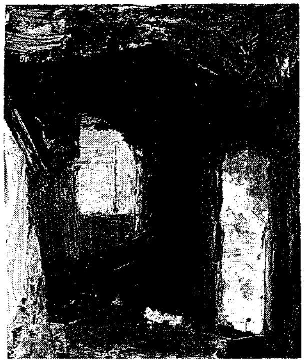
on some of these very large-scale combine pieces, which incorporate bronze, aluminum, wood, glass, chrome, and marble, as well as paint. One work features a bronze monster standing before a curved painting of an opera house; another is a painted aluminum skull, split open to reveal a view of New York in lead relief. These aggressive, ambitious works constitute the second half of Longo's two-part show, "Steel Angels." (150 Greene Street; October 18 through November 15.)



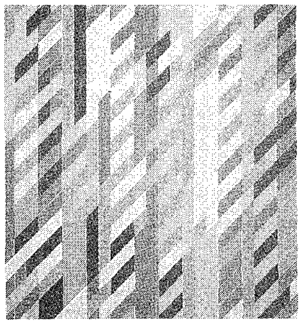
Robert Longo shows his aggressive works at Metro Pictures.

"Classical sculpture, in terms of materials, always has an eternal quality," says sculptor **Paolo Icaro**. And, after a brief pause, he adds, "I am dealing with the instant, the velocity of doing something." Perhaps that explains why Icaro molds his abstract sculptures from plaster, a material that begins to set soon after it's mixed, and why he places other, more durable objects, such as ancient cobblestones or broken glass, into his fast-drying pieces. Icaro, who has a studio in Connecticut and one in Lecco, Italy, says he often makes new works in tribute to sculptures he has left behind in either country. "I make improvements," he says modestly. Icaro will have his second one-person show at Jack Tilton Gallery beginning October 14. (24 West 57th Street; through November 15.)



Fishman's 7 Decatur Street.

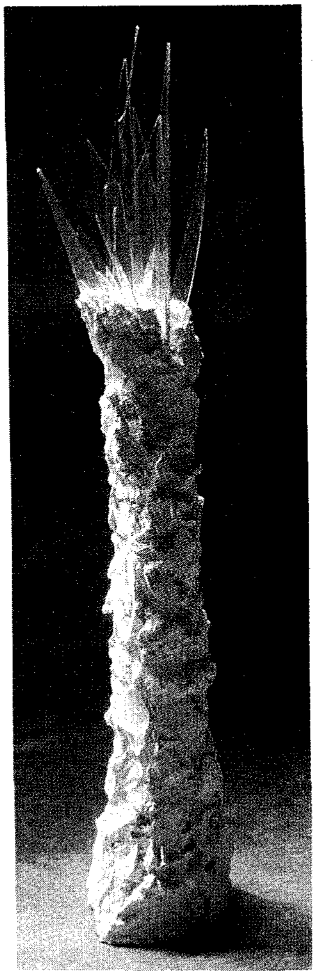
Gene Davis and **Bridget Riley** came into prominence during the early sixties, and though both painters are known for the stripes that dominate their canvases, that's where the similarity ends. Davis, who died last year at 64, painted bold vertical stripes in patterns altered only by color and repetition, a style that became the signature of the Washington Color-field school. Riley's black and white stripes move across the canvas in rhythm; whether undulating or crisply geometric, her stark patterns have a dizzying optical effect. Charles Cowles Gallery will show, for the first time, paintings from the estate of Gene Davis, dated 1960 to 1966, beginning September 20. (420 West Broadway; through October 25.) Riley's show, at Jeffrey Hoffeld & Company, will consist of brilliantly colored recent works, plus a smaller group of early black-and-white paintings and gouache studies. (1020 Madison Avenue, near 78th Street; October 7 through November 8.)



Bridget Riley's new colors.

Sculptor **Mia Westerlund Roosen**, who describes her works as "singular, personal objects that are undecorative and uncompromising," has always had more in common with such early-twentieth-century sculptors as Arp and Brancusi than with her contemporaries, who are mostly minimal or site-oriented sculptors. "My work is intuitive, not conceptual," says Roosen. Precariously balancing bulk and grace, her large abstract pieces have organic, feminine curves, but they're made of concrete, softened only a bit by bronze, lead, or encaustic surfaces. They'll be shown, with a selection of drawings, at Leo Castelli. (142 Greene Street; September 20 through October 11.)

T.O.D.T. actually moved into Kent Fine Art for three weeks while constructing its environmental installation. This group, which includes two brothers, their sister, and a friend, took its name from Doktor Fritz Todt, an architect of massive German public works in the 1940s, though the German word *todt* is a Gothic spelling of "*tot*," which means "dead" or "lifeless." Until opening day, Kent had no idea what the installation would look like—surprise figures heavily in T.O.D.T.'s philosophy, so the gallery staff moved out during construction—but they knew it would be visible from the street. To run concurrently with this exhibition, T.O.D.T. has executed five billboards at various lower Manhattan loca-

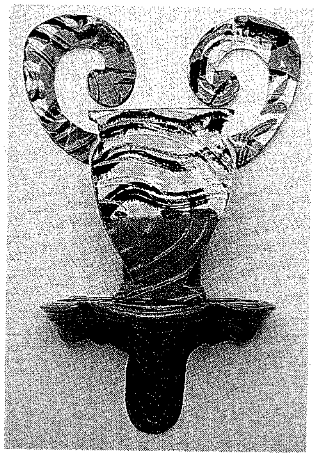


Paolo Icaro's Subito in alto.

tions. (41 East 57th Street; September 9 through October 4.)

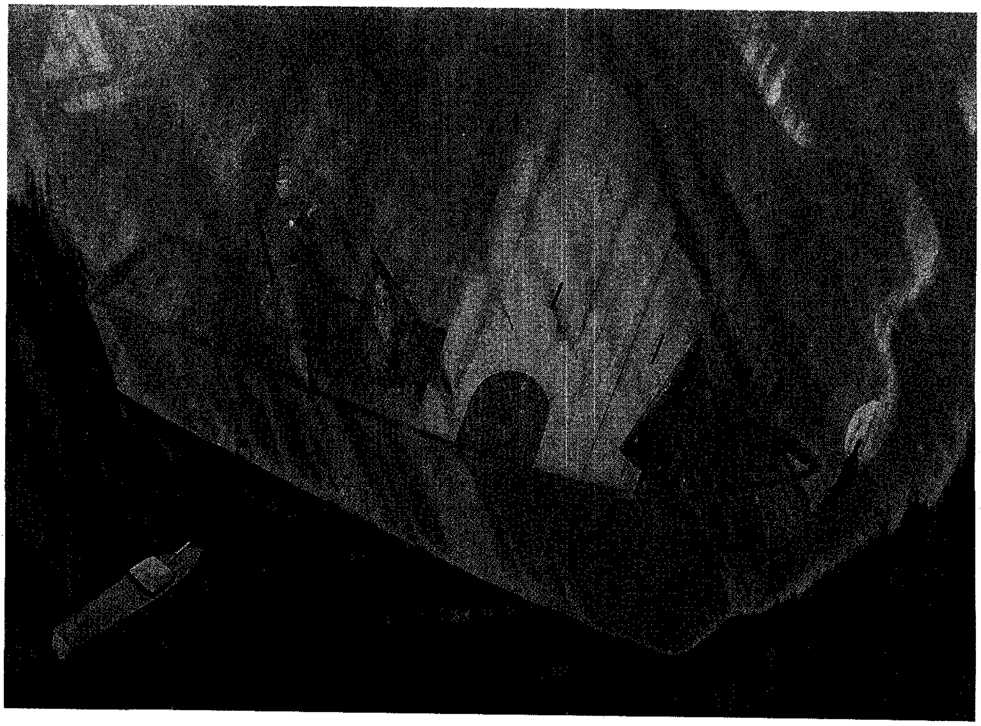
Until recently, **Jenny Holzer's** writings have been displayed on digital electronic message boards. Now, in a more somber mood, she has had them engraved on the seats of granite benches—the kind you'd sit on in a cemetery. Barbara Gladstone Gallery will exhibit about ten of them, each with a different piece of "post-apocalyptic and abrasive" writing, in "Under a Rock." (99 Greene Street; October 7 through November 1.)

Louise Fishman is not one of the original Abstract Expressionists (not even a Second Generation one), so she doesn't have to live up to that title. But she does paint pictures that are both abstract and expressionistic, so she's got to prove that they have something more to say. Fishman's devotion to her art is obvious—there is nothing ingratiating about these canvases—and her sustained belief in what she's doing gives these works a concentrated energy that's rare at any time. They'll be shown at Baskerville & Watson. (578 Broadway, near Prince Street; October 16 through November 15.)


A Woodman ceramic.

Betty Woodman's brightly colored creations bear a resemblance to earlier ceramic works, like majolica. In fact, she "recycles" and grafts together many styles, among them Tang, Hellenic, Minoan, Oribe, and Sèvres. The result is a reinvention of the past. Max Protetch Gallery will show 50 pieces made during the last year in Boulder, Colorado; New York; Tuscany; and Sèvres. Though most of her pieces are earthenware, those done in Sèvres are porcelain and were made as part of a program sponsored by the centuries-old ceramics company to bring artists to that French city. (37 West 57th Street; November 5 through 29.)

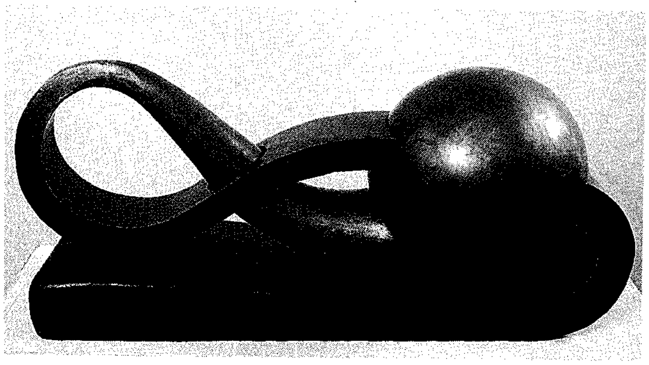
A 220-page catalogue will accompany **"European Outsiders,"** at Rosa Esman Gallery. Works—mostly paintings and drawings—by 21 untutored artists will be shown. Pieces by Adolf Wölfli, Scottie Wilson, Madge Gill, and several contemporary artists who are under psychiatric treatment at Gugging Sanitarium outside Vienna are included. All the artists are represented in the Collection de l'Art Brut in Lausanne—the repository of the collection formed by Jean Dubuffet. (70 Greene Street; October 9 through November 15.)


David True explores childhood dreams at BlumHelman.

David True has made a career of taking risks. His recent acrylic paintings, which will be shown at BlumHelman, explore childhood dreams—and they're as unpredictable and disquieting as his earlier paintings, of lone ships and somersaulting deer. Thin washes of color now cover the surface of his canvases. Tin soldiers, little girls, and figures based on Japanese Bunraku puppets are some of the fragmented images in these works, which, like dreams, leave the viewer hovering on the edge, wondering what might happen next. (20 West 57th; October 8 through November 1.)

Gary Stephan's sculptures couldn't be more different from **Frederick Childs's** paintings, and that's precisely why Diane Brown Gallery is showing them together. Stephan, better known as an abstract painter, has taken the geometric and organic forms he has investigated on canvas and made them three-dimensional. The central figure in Childs's narrative paintings isn't quite the carefree innocent he used to be. Though the character's still a nonconformist, responsibility has entered the picture, and he's learning to cope with the more mundane aspects of life. (100 Greene Street; October 11 through November 5.)

EDITH NEWHALL


Madame as Récamier, *by Gary Stephan, at Diane Brown.*

Photograph, bottom: Bill Jacobson Studio.

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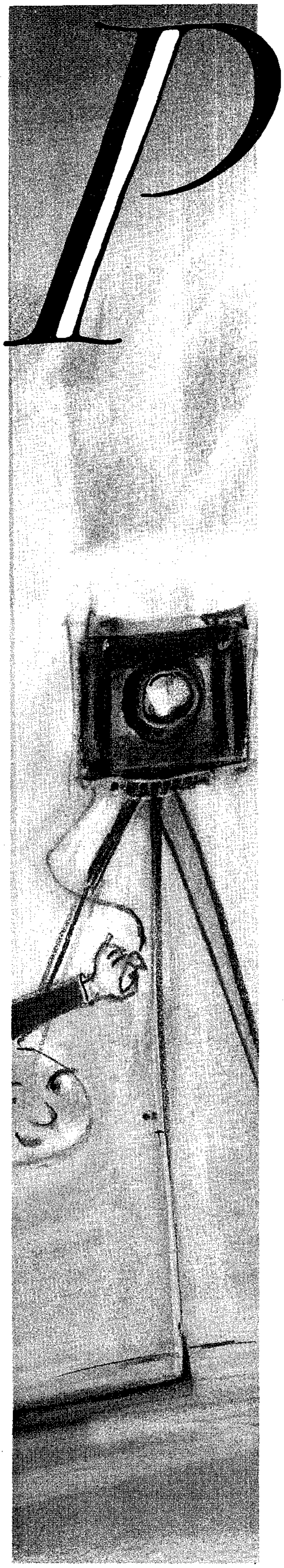


PHOTOGRAPHY

ALFRED EISENSTAEDT

FINALLY GETS HIS FIRST FULL RETROSPECTIVE—AT 88

ANTHONY EDEN CALLED HIM "THE GENTLE executioner." Churchill told him he'd better move his camera over *there* if he wanted a good picture. Hemingway, in a rage, tore his own shirt to shreds, then threatened to toss the five-foot-four-inch photographer and his camera into the drink. Whatever the obstacles, for over half a century Alfred Eisenstaedt has coaxed the world's luminaries—and sometimes the world—to sit still for his camera.

One of four photographers on *Life*'s first masthead, in 1936, the German-born Eisenstaedt has done some 2,500 stories and more than 90 covers for the magazine. Yet no American museum has ever mounted a full-scale retrospective of his work. This fall, the International Center of Photography (94th Street at Fifth Avenue) will fill the gap with "Alfred Eisenstaedt: 'Eisie' at 88," from November 14 through January 11, 1987.

Eisenstaedt still works every day; he snapped the latest picture in this show in July. A *Life* editor once said, "You push a button on your desk, Eisie pops up." Eisenstaedt today, looking around his office crammed with prints, says, "It's unbelievable. Sometimes I think, My God, did I do all this?"

When he started doing it, in Berlin in the mid-twenties, he knew so little that when someone offered to buy one of his photographs, he said, "You mean you can make money with pictures?" He was selling belts and buttons for a living, but the boss told him he was a terrible salesman. Eisenstaedt agreed, quit, and, in 1929, became a professional free-lance photographer. His new career so excited him that on his second assignment for the Associated Press, to cover a royal wedding in Italy, he photographed everything from choirboys to Mussolini—but forgot to photograph the wedding. "It didn't occur to me," he says. "I was a virgin in photography."

At that time, so-called candid photojournalism, with smaller cameras that could photograph by available light, was in its infancy. Eisenstaedt started with glass plates (the pockets of his suits were specially reinforced to handle the weight) but in the early thirties switched to the Leica and roll film. In late 1935, he immigrated to America, where his European style of informal portraits, unposed photographs, and extended picture stories still seemed very new. *Life* hired him, and he soon began to concentrate more on human interest and less on hard news; his half-century seems crowded not so much with events as with politicians, philosophers, entertainers, and sweet and amusing moments. His pictures often describe life as it is, or might be: a skating waiter in St. Moritz, a drum major followed by a gaggle of strutting youngsters.

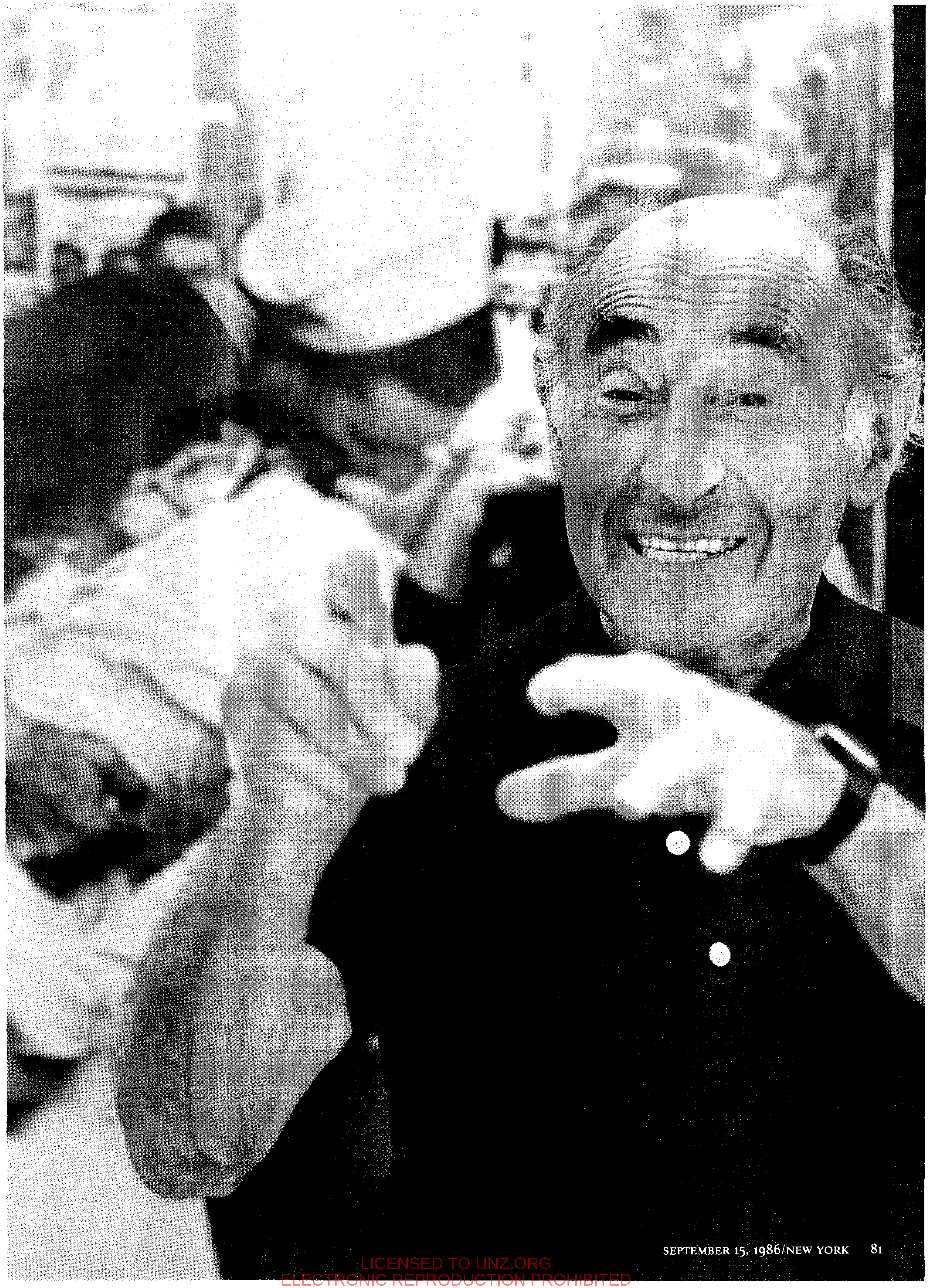
Celebrities from Sophia Loren to Bertrand Russell have cooperated with Eisenstaedt. He says it's because he's fast—he doesn't look for psychological depth so much as for a telling image, and sometimes shoots only a single picture, as he did with glass plates. Also, he says, "they don't take me too seriously with my little camera." He never uses a strobe, has no vanload of photographic gear—sometimes not even a tripod. "I don't come as a photographer. I come as a friend."

He must be as gentle as he seems, for although he has been in difficult straits (on assignment in Japan, he feigned illness to avoid drinking cold bear's blood and eating bear testicles), his pictures depict the world without rancor or edge. His best-known photograph is of a sailor victoriously kissing a nurse in Times Square on V-J Day. "When people don't know me anymore," says Eisie, "they will remember that picture."

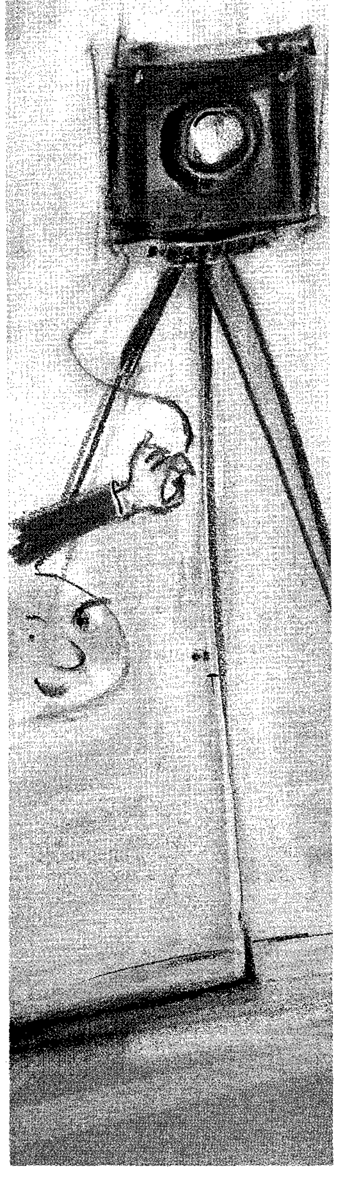
Surprisingly, although he invariably recognizes the instant and composes it expertly, no clear personal vision, no Eisenstaedt signature or style, emerges from his photographs. Perhaps this is photojournalism at its purest: absolutely objective reporting, free of editorializing, as if the camera were truly an impartial and impersonal recording instrument. Eisenstaedt himself once said he wished his camera could operate on its own: "I don't like to work with assistants. I'm already one too many; the camera alone would be enough." VICKI GOLDBERG

ALSO: HOCKNEY'S VISION, ELEGANT METZNERS, PORTRAIT OF AMERICA

PHOTOGRAPH BY MICHAEL O'BRIEN



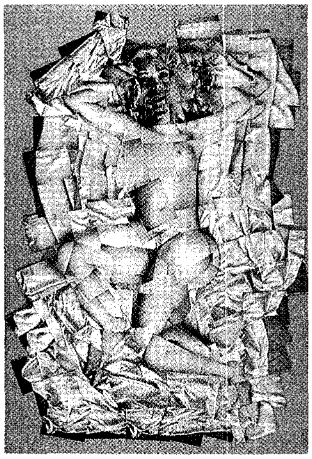
NAN GOLDIN SNAPS VARIOUS SEXES, JERRY UELSMANN SHOOTS FOR THE SURREAL. BRUCE WEBER GOES TO RIO. ANDREAS FEININGER TAKES TO THE STREETS.



"It's all right," **David Hockney** once said of conventional photography, "if you don't mind looking at the world from the point of view of a paralyzed Cyclops—*for a split second.*" So, since 1982, Hockney, who is celebrated as a painter, draftsman, and set designer, has been working on broadening photography's outlook. He sometimes takes hundreds of pictures of a single subject from different angles and then assembles them as photo collages on sheets of colored paper. The International Center of Photography show "A Wider Perspective" is the first large-scale exhibition of Hockney's photography in New York. It will include 50 of his colorful and controversial works. (1130 Fifth Avenue, at 94th Street; September 14 through November 9.)

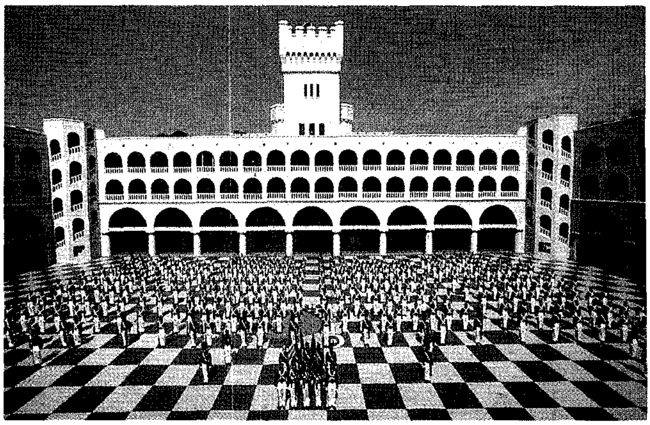
Jerry Uelsmann is an artist who takes chances. Last year, he donned a pair of dog's ears and a snout and photographed himself being doused with white powder, in a parody of William Wegman's Man Ray pictures. More often, Uelsmann's experiments are of a serious nature. Using as many as eight enlargers and extensive masking of negatives for one photo, he can create a surreal world of alarming juxtapositions and formal complexity. In one picture, a sea lion flounders on a kitchen table; in another, hands "tear through the fabric of another world." (The Witkin Gallery, 415 West Broadway; September 10 through October 18.)

Critics tend to get worked up writing about **Nan Goldin's** work in progress, *The Ballad of Sexual Dependency.* They have called it "sublime," "vital," and "worth a brawl." The theme of Goldin's photographs is sexual intimacy and its absence; their locations range from the Provincetown gay scene to Times Square. The Burden Gallery show will coincide with the publication of a book of Goldin's work. (20 East 23rd Street; November 18 through December 31.)



Nude, by David Hockney.

Acclaimed by *Le Monde* as "an astonishing observer of the daily novel," 44-year-old **Raymond Depardon** has covered a lot of territory since beginning his career in France in the late 1950s. As a photojournalist, he has covered North Africa, Vietnam, and South America. (He won the Robert Capa Gold Medal for his book on Chile.) As a filmmaker, he has produced eleven movies, including *Reporters,* which was nominated for an Oscar in 1981. Now the Burden Gallery will be presenting Depardon's first exhibition in the United States. The show, "San Clemente and Selected Photographs," includes 45 black-and-white prints taken from his investigation of a psychiatric hospital near Venice. (20 East 23rd Street; September 30 through November 8.)



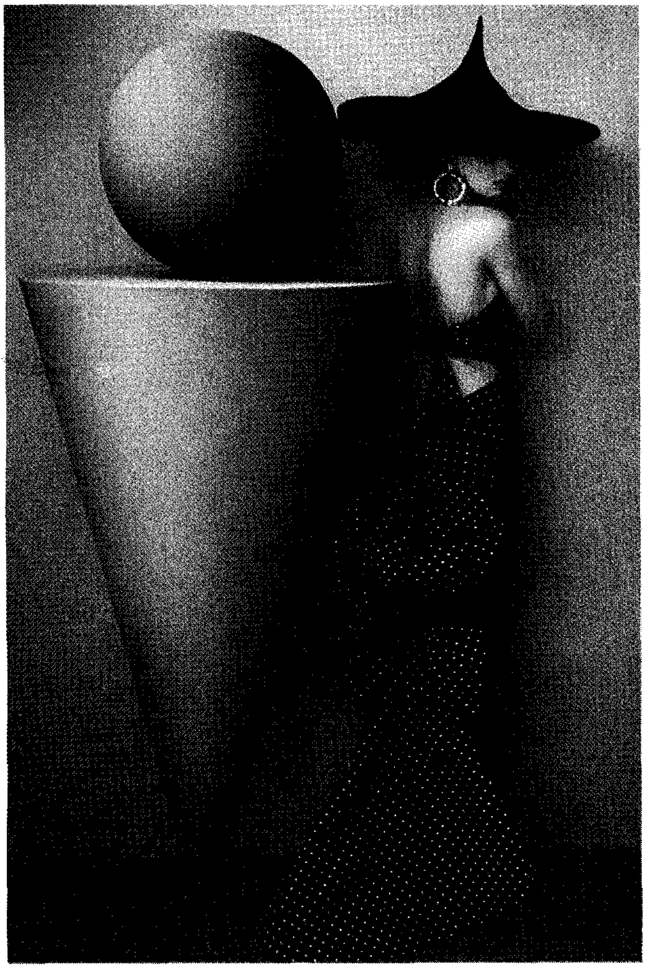
Aaron Chang's cadets are part of "A Day in the Life of America."

Last May 2, one of the most ambitious projects in the history of photography took place. Roughly 200 photojournalists were dispatched across the country to record **"A Day in the Life of America."** The international team—from 27 countries—included such award-winning photographers as Eddie Adams, Hiroji Kubota, Eli Reed, Douglas Kirkland, and Jean-Pierre Laffont. By the end of the day, they had shot 5,881 rolls of film—more than 200,000 pictures—catching the sunrise in New England, the sunset in Hawaii, and almost everything in between. The edited result will appear as a book in October. Fifty of the pictures will be on display at the Nikon House exhibition. (620 Fifth Avenue, near 50th Street; December 2 through January 3, 1987.)

After brief stints as a cabinetmaker and an architect, **Andreas Feininger** finally settled on a career in 1933, and since then he has gained a reputation as one of the most prolific of photographers. In twenty years with *Life* magazine, he completed 438 assignments dealing with subjects as diverse as architecture, nature, and the streets of New York. True to his former professions, Feininger fits things together with structural precision. The ICP exhibit will have 86 photos taken throughout Feininger's career. (ICP/Midtown, 77

Credits, previous page: Background photograph by Alfred Eisenstaedt, *Life* magazine ©1945, Time Inc. Courtesy of the International Center of Photography. Custom print by Modernage Photographics. This page, photographs: top, © David Hockney, 1984; bottom, © Aaron Chang, 1986.

PREVIEW



Sheila Metzner's Uma, Patou Dress and Hat *(1986).*

West 45th Street; October 3 through November 15.)

A few years back, Hilton Kramer predicted that **Sheila Metzner's** pictures would "cause a great deal of consternation—maybe even alarm—among photographic purists." Not that there is anything inherently shocking about Metzner's techniques or subjects. But her work does evoke a delicate, painterly style that has little to do with the aesthetic mainstream. Her flowers in an Art Deco vase, for example, are rendered in soft, muted colors and grainy textures. (Daniel Wolf, 30 West 57th Street; November 4 through 29.)

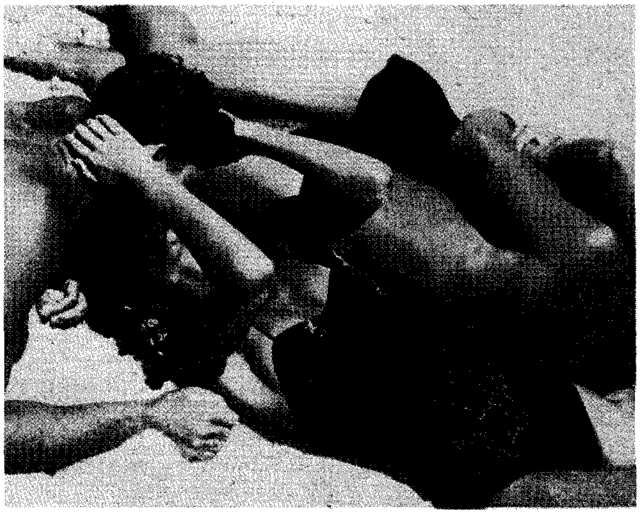
As a young man, **Bruce Weber** had the kind of clean-cut good looks it takes to be a male model. But instead of staying in front of a camera, he chose to get behind one. And over the past ten years, Weber has done as much as anyone to change the look of American fashion photography. The rugged studies of denim-clad models for Ralph Lauren and the erotic entanglements of Calvin Klein's ads reflect his unmistakable style. But for his new series of pictures, to be exhibited at the Robert Miller Gallery and published by Alfred A. Knopf this fall, Weber traveled to Rio de Janeiro. The photos have perhaps even more of a sensual charge than his commercial work. Proceeds from the book will be donated to the AIDS Resource Center. (41 East 57th Street; September 9 through October 4.)

With the end of the Civil War, a number of photographers were left wondering what to do next. A group of them went on to another big story, the westward expansion of the railroads. Such men as William Henry Jackson, A. J. Russell, Carlton Watkins, and Alfred A. Hart chronicled a major part of this country's transportation history, but they also traveled to such places as France and India to record the building of railroads there. Sixty examples of their pioneering work will appear this fall in an exhibition at Photocollect entitled **"I've Been Working on the Railroad."** These early photographs retain an ethereal quality befitting forays into uncharted territory. (740 West End Avenue, near 96th Street; October 14 through November 15.)

For years, respected artists in virtually every medium have turned to commercial work either as a career or as a way to supplement their income. Walker Evans spent twenty years photographing for *Fortune* magazine, and Man Ray took pictures for the old *Bazaar.* Now more and more serious photographers are taking on these kinds of assignments. Some of the most successful results will be in ICP's **"Art & Advertising: Commercial Photography by Artists,"** one of several shows on the theme to be mounted this fall. The ICP exhibit will have about 60 pictures, including Cindy Sherman's fashion work for Dorthée Bis, William Wegman's pictures for *Esquire* magazine, and Stephen Frailey's shots for Maxwell House coffee. The show will also have examples of the artists' noncommercial photography, to demonstrate their consistency of style in different areas of the field. (1130 Fifth Avenue, at 94th Street; September 14 through November 9.)

Feininger's Photojournalist.

Also notable: **Lotte Jacobi** (Photocollect, 740 West End Avenue, near 96th Street; September 16 through October 4); Zabriskie Gallery's **"French Avant-Garde Photography"** (724 Fifth Avenue, near 57th Street; December 16 through January 17, 1987); **Marcia C. Sheer** (Puchong Gallery, 36A Third Avenue, near 9th Street; September 18 through October 29); **"Jed Devine: The Bethesda Terrace"** (Daniel Wolf, 30 West 57th Street; October 7 through November 1). PETER BLAUNER



Lovers at Prainha Beach, Rio *(1986), by Bruce Weber.*

Photographs: top left, ©Sheila Metzner, courtesy of Condé Nast; top right, ICP Permanent Collection. Gift of the photographer. Courtesy of the *Life* Gallery of Photography. ©Time Inc; bottom, courtesy of the Robert Miller Gallery.

MUSIC

SIMON ESTES

EMERGES AS THE MET'S LATEST WOTAN IN A NEW 'RING'

AFTER TWENTY YEARS, *Der Ring des Nibelungen* is finally getting a new production at the Met, beginning with *Die Walküre* on September 22. Wagnerians are rejoicing, but cautiously. Since the Met's last *Ring,* Wagnerian fashions have changed drastically, and anything can happen. In some recent productions, Wotan, chief of the gods, has turned up looking like a bank president; Loge, the god of fire, has entered wearing tails and riding a unicycle; Siegmund and Sieglinde have been transformed into a pair of punk teenagers; and Brünnhilde has traded in her flying horse for a chrome-plated motorbike. But it seems unlikely that the Met will give nervous subscribers cause for alarm. The company's new *Ring* will be forged on the premises, and by the same trio responsible for the Met's tastefully traditional and much-admired production of Wagner's *Tannhäuser:* director Otto Schenk, designer Günther Schneider-Siemssen, and conductor James Levine.

The worldwide scarcity of Wagnerian singers is probably a more basic reason the Met has waited so long to plan a new *Ring.* For its opening-night *Die Walküre,* the company has decided to play it extra safe by offering a cast drawn from tried-and-true Bayreuth veterans: Hildegard Behrens (Brünnhilde), Peter Hofmann (Siegmund), Jeannine Altmeyer (Sieglinde), Brigitte Fassbaender (Fricka), and Simon Estes (Wotan).

The only principal singer who has yet to sing his role at the Wagner shrine is Estes, although that time can hardly be far off. Between now and 1991, the bass-baritone will be performing Wotan in *Ring* cycles all over Europe—in Berlin, Zurich, Orange, Barcelona, and Vienna, as well as at the Metropolitan. "The *Walküre* Wotan suits me," says Estes, who claims to be as comfortable singing Verdi high-baritone parts as Wagnerian bass roles. In fact, when he began studying voice at Juilliard, over twenty years ago, some of his teachers were convinced he was a tenor. "Erich Leinsdorf once told me that most Wotans are either at their best in Act II, which lies low, or in Act III, which is very high. Luckily, I have this unusual kind of voice that doesn't seem to have a problem at either end."

Now 48, Estes got his start in opera soon after leaving Juilliard, at the Deutsche Opera in Berlin in 1965. Not long afterward, he began singing regularly in major opera houses throughout Europe, but the Met took notice of him only in 1982, when he made his debut with the company as the Landgraf in *Tannhäuser,* a role that was followed by Porgy in the company's first production of the Gershwin opera. Now Estes is a securely established operatic jet-setter with homes in New Jersey and Zurich, where he lives with his Swiss wife and two daughters.

The Wagnerian phase of Estes's career started back in 1969 at the Scottish National Opera with Fafner in *Das Rheingold* and *Siegfried.* The longer and heavier *Heldenbariton* roles were saved for later—"after I hit 39," he says. "The secret for a singer is patience. Even if the voice is working perfectly for you at age 30, I would always advise a young singer to work up slowly to these big vocal challenges." At the moment, Estes is probably best known for the title role of *The Flying Dutchman,* definitely a "big vocal challenge," which he sang in Harry Kupfer's controversial Bayreuth staging from 1978 to 1985. For those who missed it, the production is now preserved on film, and the soundtrack has just been released on Philips Records.

Although he has participated in some fairly far-out Wagner productions (Kupfer's *Dutchman* took place somewhere in the obsessed heroine's subconscious), Estes seems rather relieved that the Met's approach to the *Ring* appears to be developing along conservative lines. "By now, I've sung in all of Wagner's major operas except *Die Meistersinger,* and I'm more comfortable with a traditional point of view, one that arises directly from the score and lets you know that the music is the most important element of an opera production. We are singers, after all. If you want straight theater, go to a play."

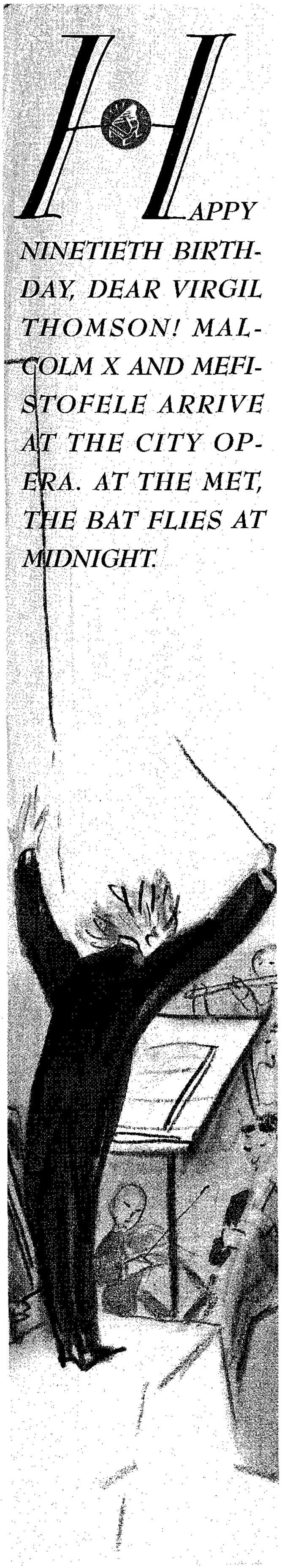
PETER G. DAVIS

ALSO: LUCIANO AND DAME JOAN AT THE GARDEN, LISZTMANIA, MENOTTI

PHOTOGRAPH BY GILLES LARRAIN

MUSIC

HAPPY NINETIETH BIRTHDAY, DEAR VIRGIL THOMSON! MALCOLM X AND MEFISTOFELE ARRIVE AT THE CITY OPERA. AT THE MET, THE BAT FLIES AT MIDNIGHT.



FOR OPENERS

The season won't be the same without Carnegie Hall, of course, but waiting until the renovation and refurbishing on 57th Street are completed won't be a hardship. Everywhere else in town, the calendars are full of promise. The season gets off to a lively start: On September 8 and September 13, the **Israel Philharmonic** will be at Avery Fisher Hall for two fiftieth-anniversary galas, conducted the first night by Zubin Mehta, the second by Leonard Bernstein. For his concert, Bernstein has written *Jubilee Games*, which will be given its world-premiere performance. Also on the program: Foss's *Song of Songs* and Dvořák's "New World" Symphony; it's worth noting that this is Dvořák's 145th-birthday year, just one of several anniversaries this season.

On September 9, the **New York City Opera** will open its fall repertory season with Gounod's *Faust*, the final work in the company's salute to French opera. Faith Esham, Jerry Hadley, and Harry Dworchak head the cast.

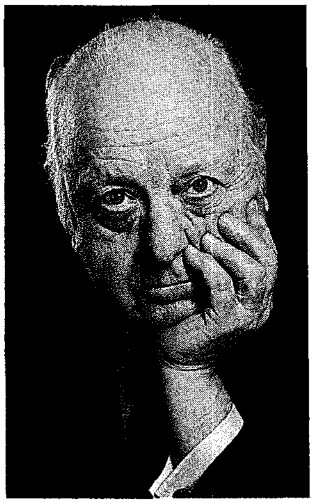
A gala benefit concert, conducted by Zubin Mehta with violinist Itzhak Perlman as soloist, previews the **New York Philharmonic** season September 16. The evening will have a French flavor and a Russian accent: Sarasate, Chausson, Ravel, and Tchaikovsky. At Madison Square Garden on the same night, the sounds may be operatic, but the mood will be pure pop: bring-down-the-house arias and duets sung by **Joan Sutherland** and **Luciano Pavarotti.** This is a twenty-fifth anniversary for both singers—of her Metropolitan Opera debut and his operatic bow back home in Italy. The soprano-tenor combo has already been a hit in Atlantic City, Phoenix, and Las Vegas, so this Garden date was inevitable.

Pavarotti and Sutherland will sing arias and duets at the Garden.

Autumn begins, astronomically speaking, when **David Hykes and the Harmonic Choir** stage their now annual Fall Equinox Celebration on September 19 and 20 at the Cathedral of St. John the Divine. Now, *that* makes it official.

OLD AND NEW

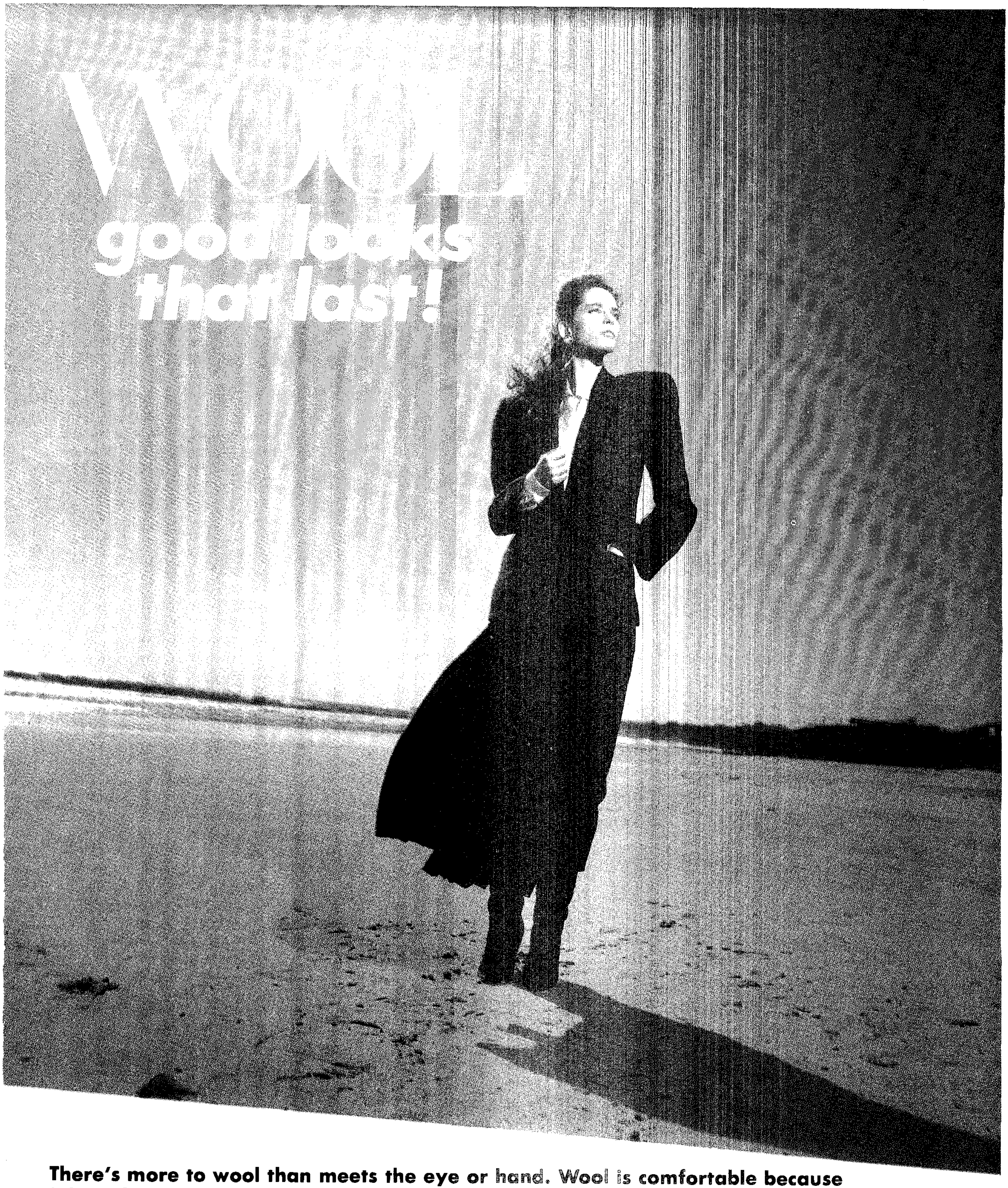
A ninetieth-birthday party will be given for composer **Virgil Thomson** September 21 at Merkin Concert Hall. The concert will last six hours, and like most good parties, it's free. Called **Americans in Paris,** it includes music by Thomson and others who are either French or, like him, profoundly influenced by French music. Ned Rorem, Seymour Lipkin, Max Morath, and the Bronx Arts Ensemble will be among the performers. Also honoring Thomson, the **Opera Ensemble of New York** will revive his and Gertrude Stein's *Four Saints in Three Acts* for nine performances, November 12 through 30. The **Brooklyn Philharmonic** has programmed Thomson's *Pilgrims and Pioneers* as part of its Command Performance series November 28, 29, and 30. Lukas Foss will conduct.



Salutes to Virgil Thomson at 90.

Franz Liszt makes the anniversary list on two counts: He was born in 1811 and died in 1886. **André Watts** will play the Piano Concerto No. 2, with Zubin Mehta, in one of the New York Philharmonic's first programs, September 25, 26, 27, and 30. Columbia University's **Liszt Centennial Celebration,** which began last spring, will continue November 1, when there will be two recitals: Pianist Ophra Yerushalmi and soprano Berenice Bramson will offer a joint program including Liszt's melodrama *The Melancholy Monk,* among several rarities. And pianist Charles Rosen will perform Liszt's arrangements of Bach, Schubert, and Mozart music, as well as "Sur le Sonetto 104 del Petrarca," from *Années de pèlerinage, deuxième année, Italie.*

Credits, previous page: grooming Steven Giambone/Benjamin Salons for Sibby Lynch.
This page, photographs: top, ©Susanne Faulkner Stevens; bottom, ©Jack Mitchell.



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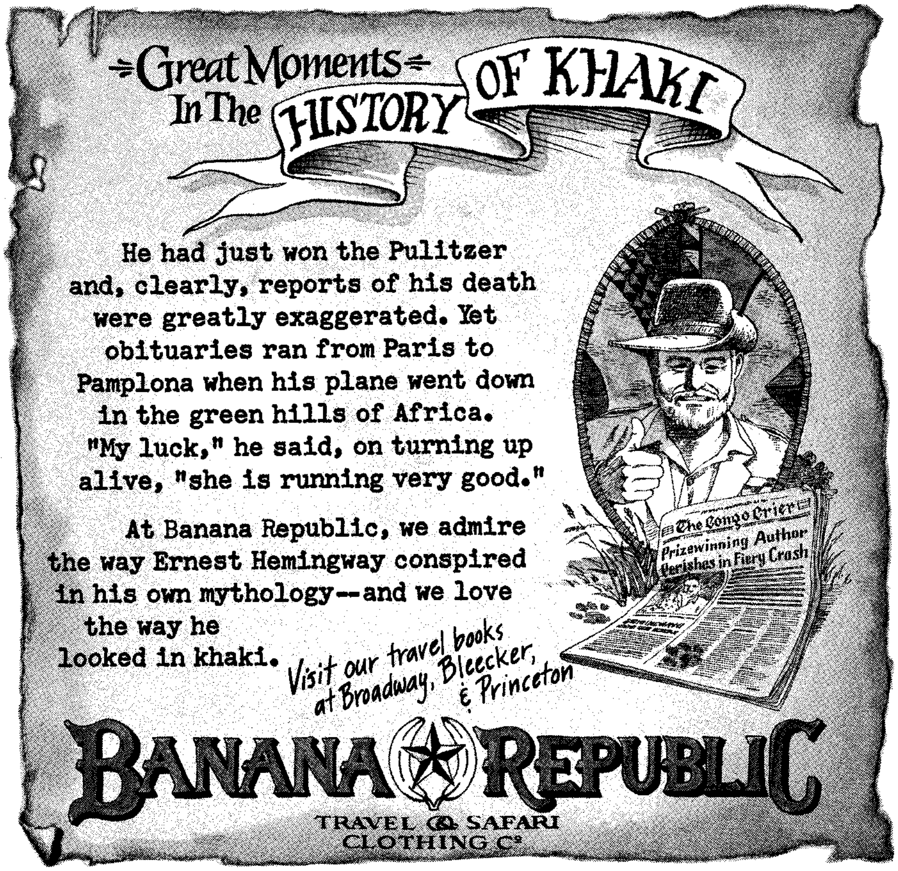
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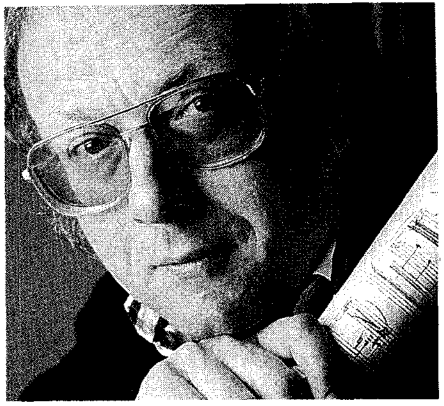
MUSIC

In the **Liszt Centennial Piano Festival** at Alice Tully Hall, October 7, 9, 11, and 18, all-Liszt programs will be played by Tamás Vásáry, Idil Biret, Joseph Villa, and François-René Duchable. Mezzo-soprano D'Anna Fortunato and pianist William Deveau will include the dramatic scene *Jeanne d'Arc au bûcher* and piano transcriptions in **Homage to Franz Liszt,** at Merkin Concert Hall on October 8. Jerome Rose will perform some of Liszt's "big" piano works, including the Sonata in B minor, in a **Birthday Gala Concert,** October 22 at Alice Tully Hall.

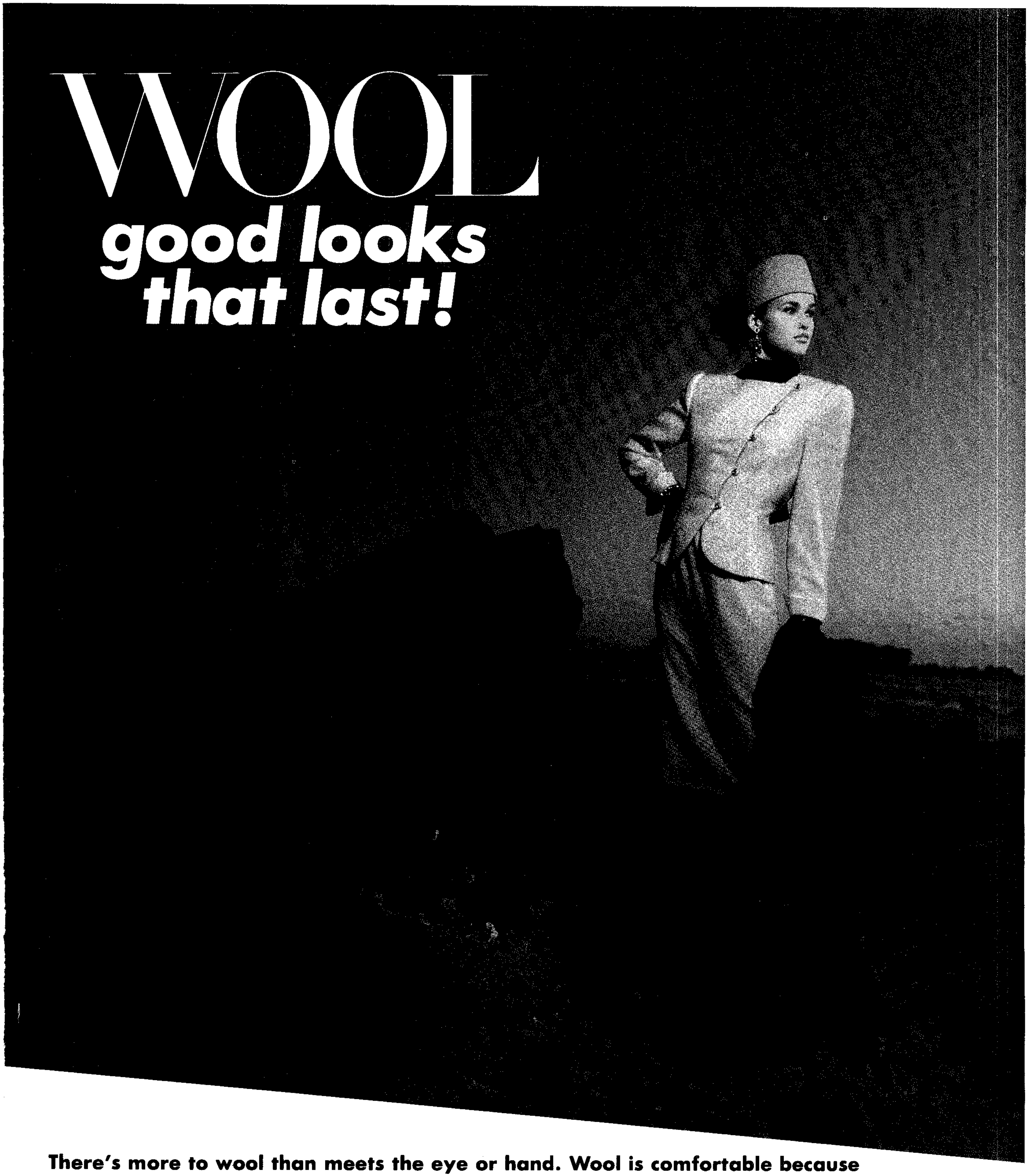
Composer **Gian Carlo Menotti,** founder of the Spoleto Festival in Italy, turned 75 this year, and the Brooklyn Academy's chamber-music series has been renamed **Spoleto Comes to BAM.** Menotti will play host at the December 13 program, a retrospective of his chamber music for voice as well as instruments. Marvis Martin, Katherine Ciesinski, and David Gordon will sing. December 5 and 7, in its series at Alice Tully Hall, the **Chamber Music Society of Lincoln Center** will perform Menotti's Suite for Two Cellos and Piano.


Two premieres for composer William Bolcom.

Performers are celebrating anniversaries as well: The pianist **Abba Bogin** will be given a sixtieth-birthday party at Alice Tully Hall November 24. Mezzo-soprano Jan DeGaetani, violinist Masako Yanagita (Bogin's wife), and an orchestral ensemble are the celebrants. The program includes a world premiere—William Bolcom's *Abbacadabra,* the composer's gift. The **Juilliard String Quartet** is 40 years old and will play four recitals at Alice Tully Hall beginning October 11. On its second program, November 8, the quartet will perform Bach's complete *Art of the Fugue.*

Another new work by **William Bolcom** will bring together a performing group of 200, as part of the Next Wave at the Brooklyn Academy. *Songs of Innocence and of Experience,* Bolcom's settings of William

Photograph ©1986 by Yancey Hughes.



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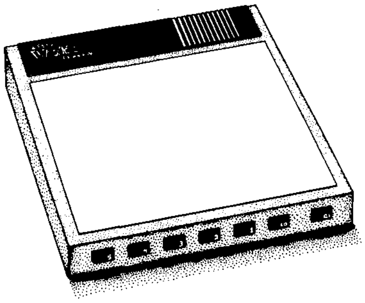

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Blake's poetry, will be given its first New York performances November 7, 8, and 9, with the Brooklyn Philharmonic, four choruses, nine soloists, and jazz, rock, and folk instrumentalists.

William Schuman was a birthday honoree last year, and the 76-year-old composer has reciprocated with two new works, premiering the same week: On October 30, 31, and November 1, Zubin Mehta will conduct the New York Philharmonic, Sherrill Milnes, and the Crane Centennial Chorus in *On Freedom's Ground,* commissioned for the Statue of Liberty's rededication. On October 31 and November 2, the Chamber Music Society will perform Schuman's Divertimento for Wind Quintet and Percussion.

The first two weeks of the Philharmonic season will offer two more world premieres: **John Corigliano**'s *Fantasia on an Ostinato,* September 18, and **Karel Husa**'s Concerto for Orchestra, September 25. Another new work, **David Diamond**'s settings of five ancient Japanese poems, will be sung by the soprano Nigi Sato at the Asia Society, October 24 and 25.

WHAT ELSE IS NEW?

The Magic Flute, a two-day international festival September 11 and 13 at the 92nd Street Y, is under the artistic direction of **Carol Wincenc** and features the harpsichordist Kenneth Cooper, members of the Y Chamber Symphony, the Muir String Quartet, and flutists from around the world. The programs range from avant-garde to Native American music and include compositions from the Andes, China, and Japan, all played on authentic instruments. **Pianists' Choice,** a recital series at Town Hall, will present five artists selected for their individual tastes and styles: Joaquin Achucarro (November 17), Jean-Philippe Collard (November 24), Ursula Oppens (December 1), Nina Svetlanova (December 9), and Jeffrey Swann (December 16).

Vienna 1900: A Festival of Music has just started at the Museum of Modern Art, in association with the 92nd Street Y. On September 21, Gerard Schwarz will take members of his Y Chamber Symphony downtown to play Webern, Schoenberg, and Johann Strauss. The Galimir String Quartet, soprano Benita Valente, and pianist Richard Goode will appear on September 24. **Think Thursday Concerts at the Green,** a new series of free noon-hour concerts, will open with a special program September 15. Held at JASA, 40 West 68th Street, these concerts will have a theme: Per-

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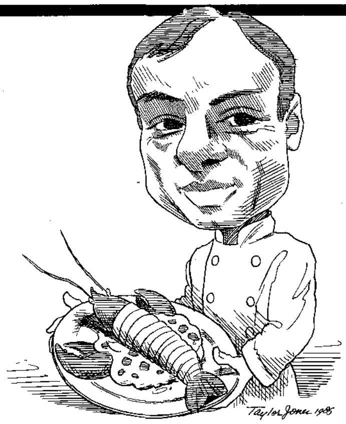

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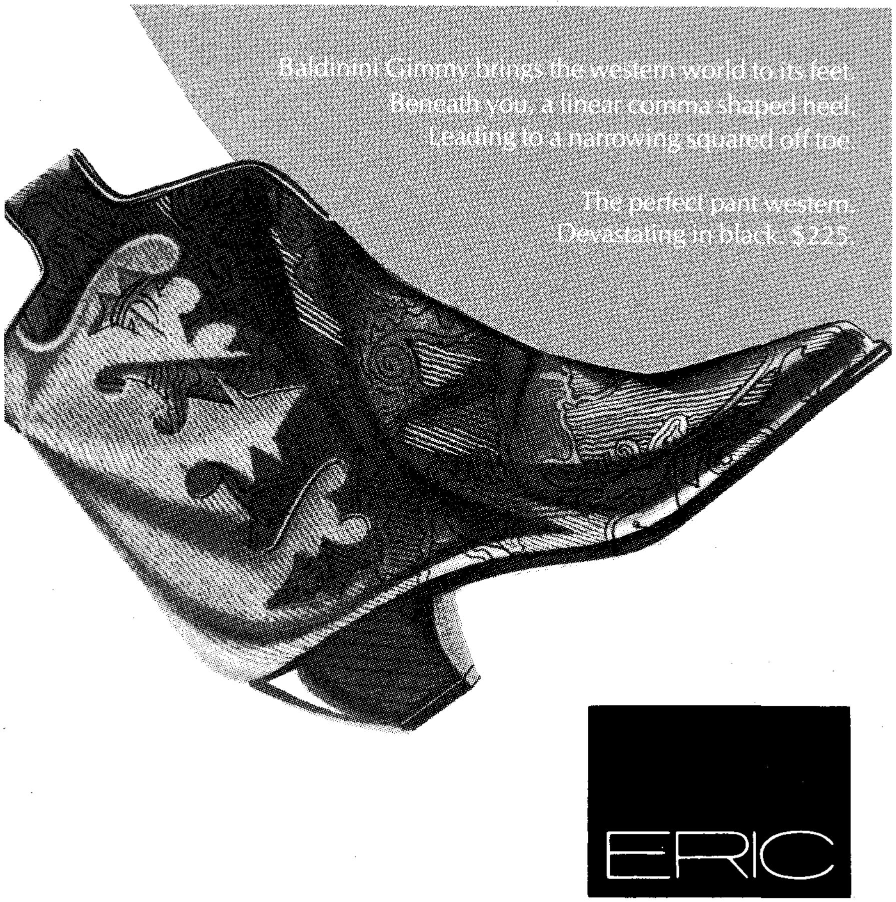
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formers will be "distinguished older artists" or "rising young musicians."

Two ensembles from Europe will appear in town for the first time: the **Sistine Chapel Choir,** at Avery Fisher Hall October 6, and the **Finlandia Sinfonietta,** conducted by Ari Rasilainen, at Merkin Concert Hall October 23. A new subdivision in Great Performers at Lincoln Center, the **Connoisseur Series,** will open at Alice Tully Hall November 30, with guitarist Christopher Parkening. The **Juilliard Orchestra** will offer a new free series at Avery Fisher Hall, with Sixten Ehrling conducting October 10, Zubin Mehta on November 7.

Carol Wincenc will be a busy recitalist.

VOCAL ARTS

The **New York City Opera** fall season will be highlighted by the twenty-second world premiere presented by the company in its 41-year history. Anthony Davis's *X* (*The Life and Times of Malcolm X*), directed by Rhoda Levine, will open September 28. With a book by Christopher Davis and a libretto by Thulani Davis, *X* calls for eight principal singers and an orchestra of 43, along with a smaller ensemble—here, the jazz group Epistome. Boito's *Mefistofele* returns October 5, with John Cheek in his company debut as Faust's tempter.

It doesn't seem possible, but it's been twenty years since we last heard *Die Fledermaus* at the **Metropolitan Opera;** Strauss's best-known confection will come back December 4 in a new production directed by Otto Schenk, who will make his acting debut as the jailer Frosch. Other principals: Kiri Te Kanawa, Judith Blegen, Tatiana Troyanos,

Photograph ©Jack Mitchell.

David Rendall, Hakan Hagegard, and Michael Devlin, with Jeffrey Tate conducting. On November 14, one of 1986–87's starriest casts will be on hand for the revival of *I Puritani:* Joan Sutherland, Sherrill Milnes, Samuel Ramey, and tenor Salvatore Fisichella in his house debut. Something new for Renata Scotto, who has had a long romance with Puccini's *Madama Butterfly:* When she stars in it on September 27, she'll have a "staged by" credit in the program as well—it's her directorial debut. On October 9, Thomas Hampson will debut as Count Almaviva in *Le Nozze di Figaro;* the outstanding cast includes Elisabeth Söderström, Kathleen Battle, Frederica von Stade, and José van Dam.

Soprano **Marvis Martin** will sing two of the loveliest vocal works ever written—Barber's *Knoxville: Summer of 1915* and Berlioz's *Les Nuits d'été*—on a program called "American Thanksgiving," with Richard Kapp and **Philharmonia Virtuosi,** at Town Hall on November 25. The **New York Philharmonic** has planned a Choral Masterwork mini-series, starting December 13 with the Verdi *Requiem.* Mehta will be conducting the **New York Choral Artists, Maria Chiara, Shirley Verrett, Luciano Pavarotti,** and **Matti Salminen.** Mehta also will conduct the Philharmonic November 26, when **Marilyn Horne** sings Mahler's heartbreaking *Kindertotenlieder.*

Among the recitals of note: soprano **Elly Ameling** with baritone **Ruud van der Meer,** October 26, and mezzo-soprano **Teresa Berganza,** November 28, both in Great Performers at Alice Tully Hall. Soprano **Aprile Millo,** November 2, and soprano **Roberta Alexander** with bass **Simon Estes,** November 23, will be at Brooklyn Center for the Performing Arts at Brooklyn College. Soprano **Judith Blegen** and baritone **Hakan Hagegard** will appear November 15 at the 92nd Street Y. Soprano **Evelyn Lear** and baritone **Thomas Stewart** will sing duets by Schumann, Schubert, Foster, Wolf, and Ives at Town Hall on November 18. The baritone **Sherrill Milnes** will open Queens College Colden Center's series October 18.

Choral events include an all-French program in memory of Maurice Duruflé, who died this year, by the **New York Choral Society,** which is marking the last season of its conductor, Robert DeCormier, on November 8, at St. Bartholomew's Church. December 19 and 20, the chorus will return to Carnegie Hall for a holiday celebration with Peter, Paul, and Mary. **Musica Sacra** and Richard Westenburg will stage the annual Basically Bach Festival at Central Presbyterian Church (October 8, 11, 15, and 18), Avery Fisher Hall (October 22), and

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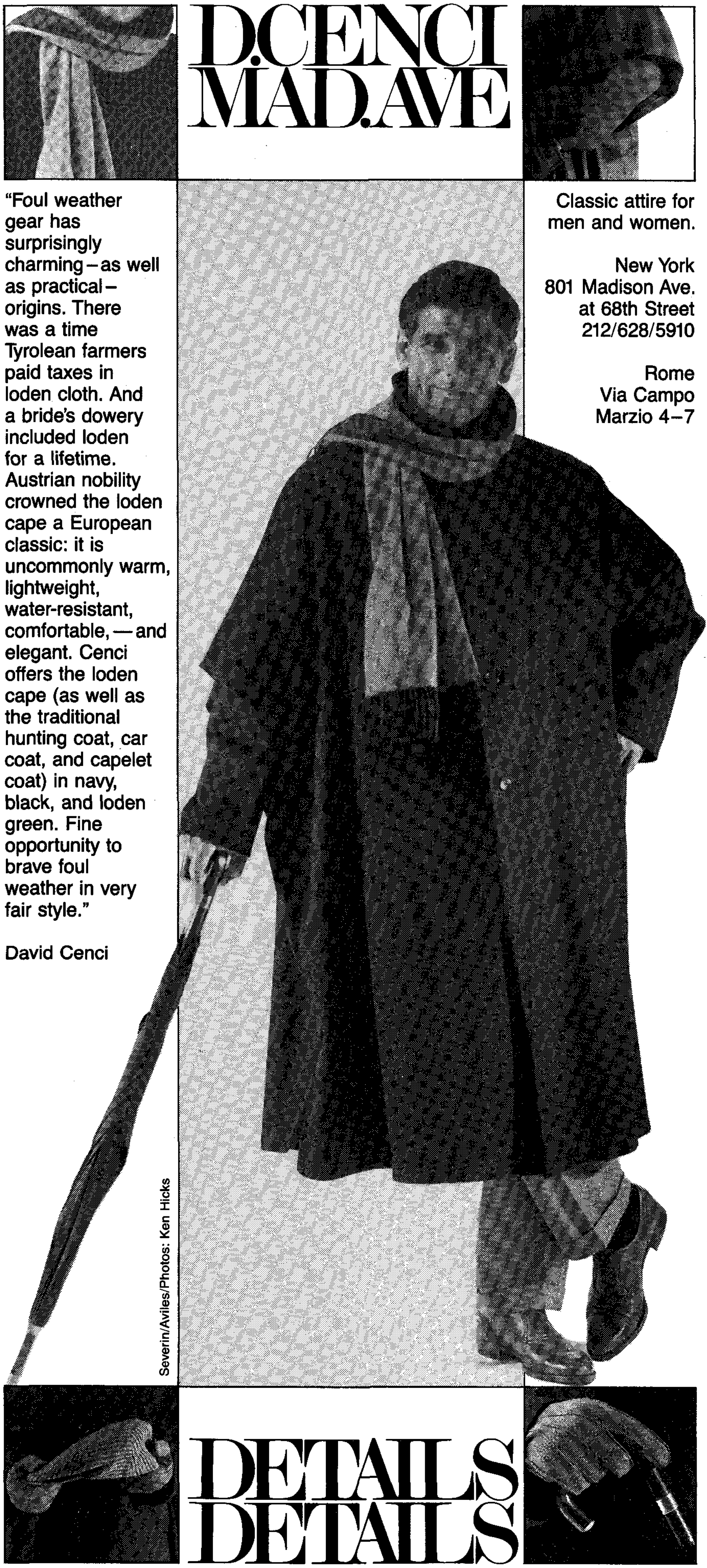

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DETAILS
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M U S I C

Mannes Concert Hall (October 7 and 14). Harry Saltzman and the **Sine Nomine Singers and Baroque Orchestra** will open with Handel's *Alexander's Feast, or The Power of Music,* November 15 at Merkin Concert Hall.

RECITALISTS OF NOTE

On September 21, **Richard Luby** and his 1623 Amati violin will be at Merkin Concert Hall for a rare and formidable one-evening performance of all Bach's solo Sonatas and Partitas, BWV 1001–1006. Pianist **Grant Johannesen** will devote three recitals to the Romantic music of Schumann and Fauré, beginning at Merkin October 29, when the guest artist will be the pianist **Gaby Casadesus.** The Beethoven Society series will open at Alice Tully Hall October 18 with the pianist **Anton Kuerti** playing a program called "Beethoven in a Lighter Vein."

OTHER SPACES

Alexander Schneider's **New School Concerts** will underscore the violinist-conductor's belief that Haydn is the "most neglected of the great composers." True or not, we'll be treated to quartets, trios, sonatas, and vocal works all season long, beginning October 19.

As varied as usual, the several series at the **Metropolitan Museum** include groups from abroad, James Levine and the Orchestra of St. Luke's (with pianist Ken Noda on October 31), quartets and trios such as the Guarneri and the Beaux Arts, and four recitals in the tranquil Velez Blanco Patio. The last will open November 7 with flutist Carol Wincenc and harpist Heidi Lehwalder.

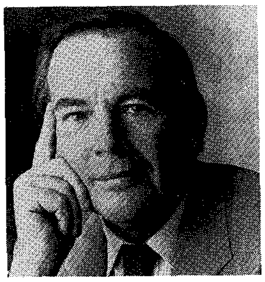
The free-concert lineup at the **Cathedral of St. John the Divine** is more impressive than ever, including pianists Misha and Cipa Dichter and clarinetist Gervase de Peyer (October 4), Claudio Arrau (November 15), and the Little Orchestra Society (November 8) in a triple-threat birthday concert saluting Menotti, Thomson, and Miriam Gideon, who will all be present.

At **Symphony Space,** to bring the first half of the 1986–87 season to a close: "The Christmas Revels" will welcome the winter solstice December 18 through 21, and the New York Gilbert and Sullivan Players will cavort in *Patience,* December 16 through January 4, 1987. FLORENCE FLETCHER [illegible] Laboratories Ltd./Alfin Fragrances, Inc.

THE SECOND IN A SERIES OF DISCUSSIONS ON AGING AND ITS EFFECT ON THE SKIN.

BY CHRISTIAAN BARNARD, M.D.

DR. CHRISTIAAN BARNARD ON THE QUALITY OF LIFE.



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"I believe it is also to improve the quality of life.

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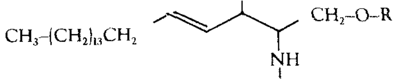
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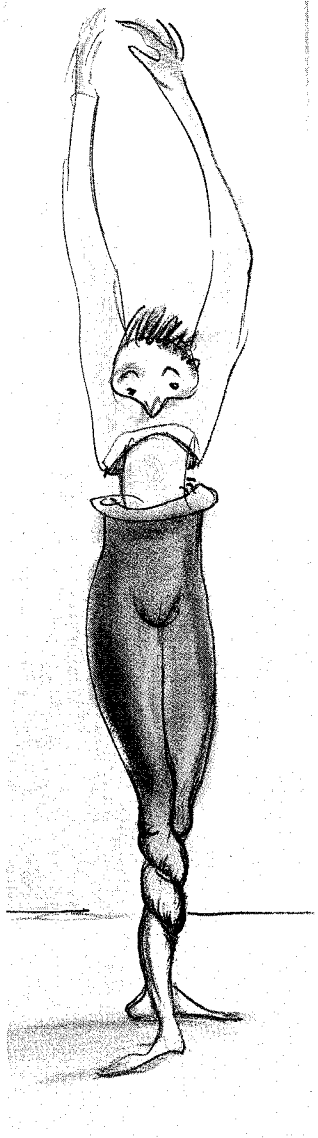


TWO SUMMERS AGO, MIDWAY THROUGH A performance of Twyla Tharp's *Nine Sinatra Songs,* Mark Morris jumped from his seat and began yelling at the stage. As he explained later, he was furious with Tharp for "condescending to her audience." Morris, 30, the first major choreographer to emerge *since* Tharp, is given to extravagant gestures. He's physically extravagant, too: His big-boned, fleshy body is usually hung with vintage clothing; a button on his lapel proclaims his sexual orientation in one blunt word. Each of his movements ends with a flourish, and his comments are delivered with full cognizance of their effect. And he is right to worry about the demands of popularity, because he'll soon be facing its temptations.

Morris, whose company first performed here in 1980, has three big events coming up this fall: On October 10, the *Dance in America* series, which ordinarily concentrates on big guns, will show an hour-long bio-retrospective. Morris, says Judy Kinberg, who produced the program, "is one of the smartest, funniest, most musical, and most talented people we've worked with since George Balanchine." Later, he'll appear at the Brooklyn Academy of Music's 2,100-seat Opera House, from November 12 through 15. Meanwhile, the Joffrey Ballet has commissioned its first piece by the choreographer.

Morris grew up in "green, calm, beautiful Seattle." (It has once again become his home base, though his company remains here.) He makes his childhood sound charmed: "My grandfather," Morris says, "used to phone and say, 'Why don't you come over and choreog for a while?' " A rich fantasy life led him to mount elaborate productions for the neighborhood kids. Then, Morris recalls, "when I was eight, my mother took me to see José Greco's company, and I saw no reason why I shouldn't start doing that immediately."

From the study of Spanish dance, he branched out to ballet. His teens were spent "dancing all night and getting drunk on slivovitz" with a Balkan folk group, an experience he keeps trying to retrieve. After he apprenticed with a West Coast chamber ballet, his inevitable next stop was New York, where he was immediately snapped up by Eliot Feld.

Before long, Morris defected to the moderns, quickly falling in love—and then out again—with a new way of dancing. Lar Lubovitch, Hannah Kahn, and Laura Dean were all glad to have him while his interest lasted. He remains a marvelous, idiosyncratic dancer, moving his loose-jointed body with the weight, lustiness, and rhythmic adroitness of a folk dancer.

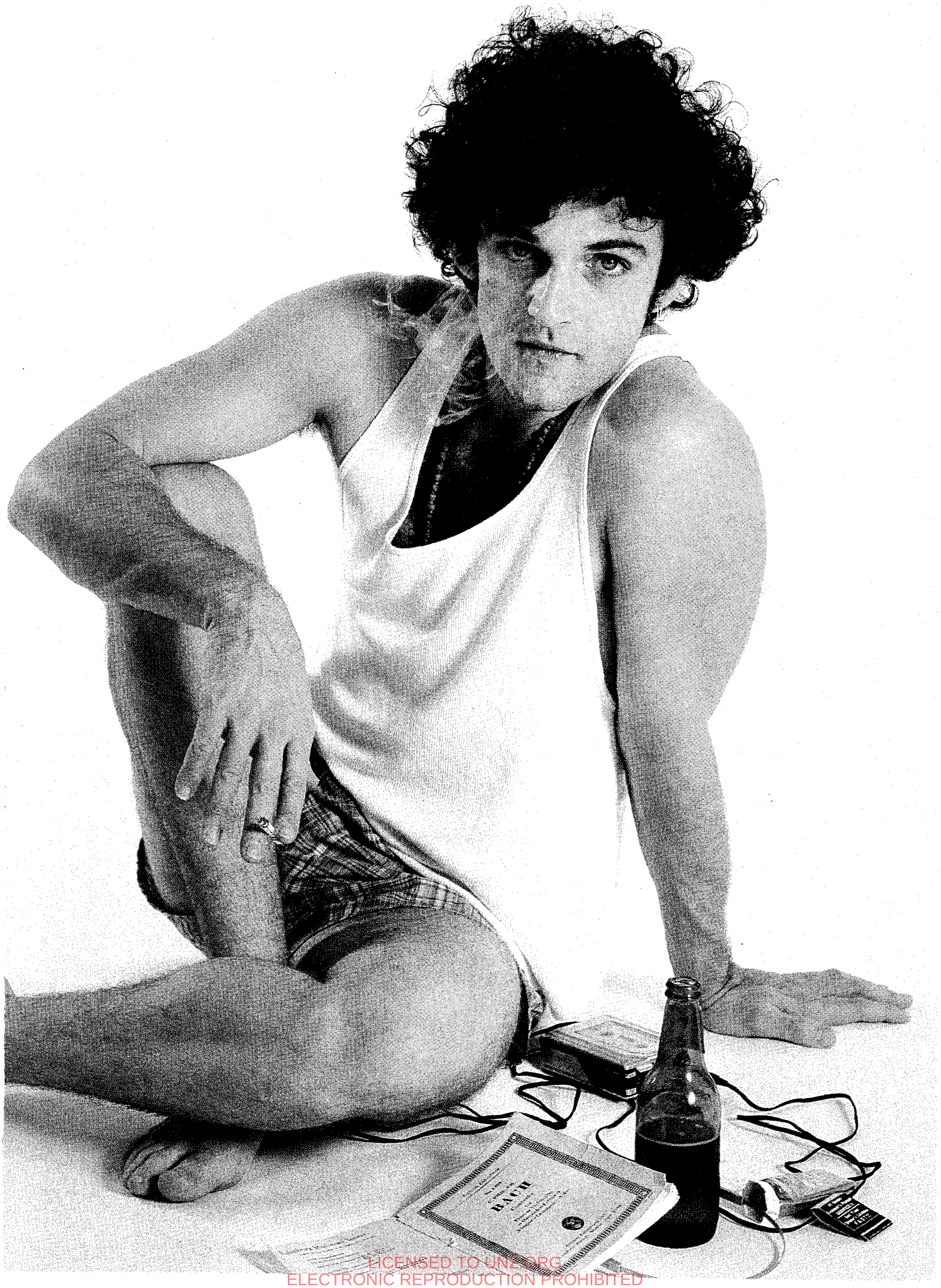
Morris's discontent with the inventions of others led to the formation of his own group—a bunch of very good dancers with wildly diverse physiques. For this idealized version of the neighborhood kids he creates dances that are characterized by the old-fashioned virtues of musicality and sound structure. "I'm really very retro," Morris proposes, knowing full well that the stodgier qualities of well-made dance are enlivened in his work by a very contemporary wit and irreverence, lavish theatricality, and limitless imagination.

His music ranges from popular and "ethnic" to high Baroque, and his dances encompass a similarly eclectic range of humanity: strippers and drag queens, the philosophers of ancient Greece, incestuous murderers, lovers, boys surviving junior high. Nearly everywhere, the sheer fecundity is matched by the kind of dance-making skill that cannot be taught, which dazzled observers are beginning to call genius.

One of the great charms of Morris's work—and of his personality—is his ability to be funny and serious at the same time. On the subject of being a homosexual artist, he says, "The dance world, the opera world, the design world are all pretty much gay-owned and -operated, and there are too many of us who aren't out about it. I choreograph the way I do partly because of everything about me, and that includes being gay." A minute later, responding to a casual inquiry about why he cut his shoulder-length curls, he quips, "Because my hair kept getting into my lipstick." TOBI TOBIAS

ALSO: ALVIN AILEY RETURNS, THE JOFFREY, TOO, AND NIKOLAIS

PHOTOGRAPH BY JANETTE BECKMAN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THE DANCING MASTERS

The **New York City Ballet** will open its generous season November 18 (it will end February 22, 1987) at the New York State Theatre. Repertory favorites such as George Balanchine's full-length *Coppelia* and Jerome Robbins's *Glass Pieces* will be danced, and NYCB's cast of stars—Suzanne Farrell, Darci Kistler, Sean Lavery, Robert LaFosse, and Heather Watts—will return. Remember, tickets for that perennial Christmas favorite *The Nutcracker* (December 4 through January 4, 1987) should be ordered early.

The **Joffrey Ballet,** which used to be ours alone, now splits its time between Los Angeles and New York. This year, the company will be at City Center from October 16 through November 16 and the repertory will be full of old favorites, with highlights including an all-Frederick Ashton program, an all-Gerald Arpino night, and Dauberval's *La Fille Mal Gardée,* a full-length comic ballet rechoreographed by Ashton. In addition, the Joffrey will present a new work by Mark Morris to music by C.P.E. Bach and a Mark Haim piece to a score by Tommaso Albinoni.

City Center hosts the **Alvin Ailey American Dance Theater** December 2 through 28. There'll be the world premiere of *Survivors,* a work by Ailey (to music by percussionist Max Roach) dedicated to Nelson and Winnie Mandela, and two New York premieres: *Caverna Magica,* a full-company work danced to the music of electro-acoustic-harpist Andreas Vollenweider, and *Witness,* a solo to the spiritual "My Soul Is a Witness for My Lord."

October 7 through 26, the **Feld Ballet** will move into the Joyce. Featured will be a revival of Eliot Feld's *Harbinger,* not seen in New York since 1978. Other old favorites and three new works—*Nero's Fiddle, Bent Planes,* and *Echo*—will be presented.

Darci Kistler at NYCB.

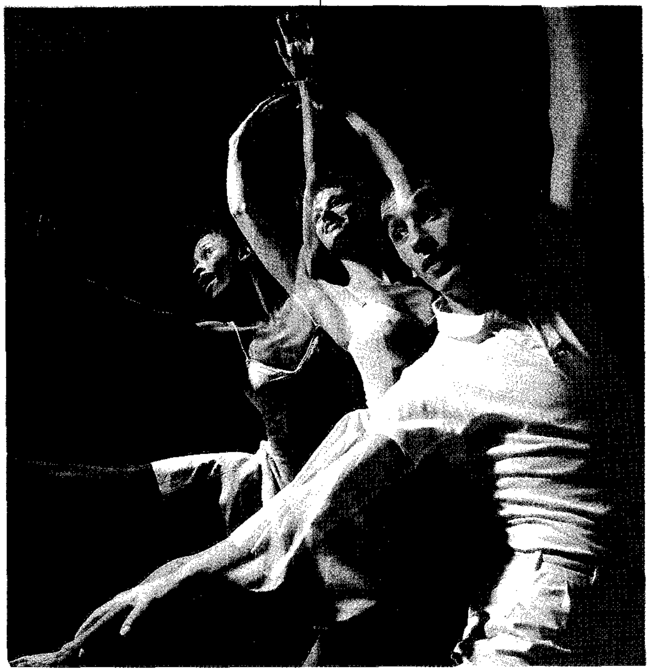
FOLLOW THE FEET

Lar Lubovitch Dance Company will arrive at City Center November 18 for a seven-performance mini-series. On opening night, this imaginative modern troupe will feature the premiere of an as-yet-untitled work choreographed by Lubovitch specifically for City Center. Also scheduled is *Concerto Six Twenty-Two,* set to Mozart's Concerto for Clarinet and Orchestra.

Rebecca Kelly Dance Company will occupy Symphony Space October 30 through November 2. The troupe, which blends modern and ballet techniques, will present the world premiere of *First Light* and the New York City premiere of *Moving Violations* on opening night.

Rush Dance will offer two programs in its September 17 through 21 engagement at Marymount Manhattan Theatre. Featured will be the world premiere of *Popular Science,* with an original score by Elizabeth Swados, and the American debut of *Halley's,* a celebration of the comet's return.

Katherine Turocy and Ann Jacoby's **New York Baroque Dance Company** will perform two eighteenth-century opera-ballets in conjunction with James Richman's Concert Royal (an original-instrument group) at the Hunter College Playhouse, Septem-



Lar Lubovitch's Concerto Six Twenty-Two *at City Center.*

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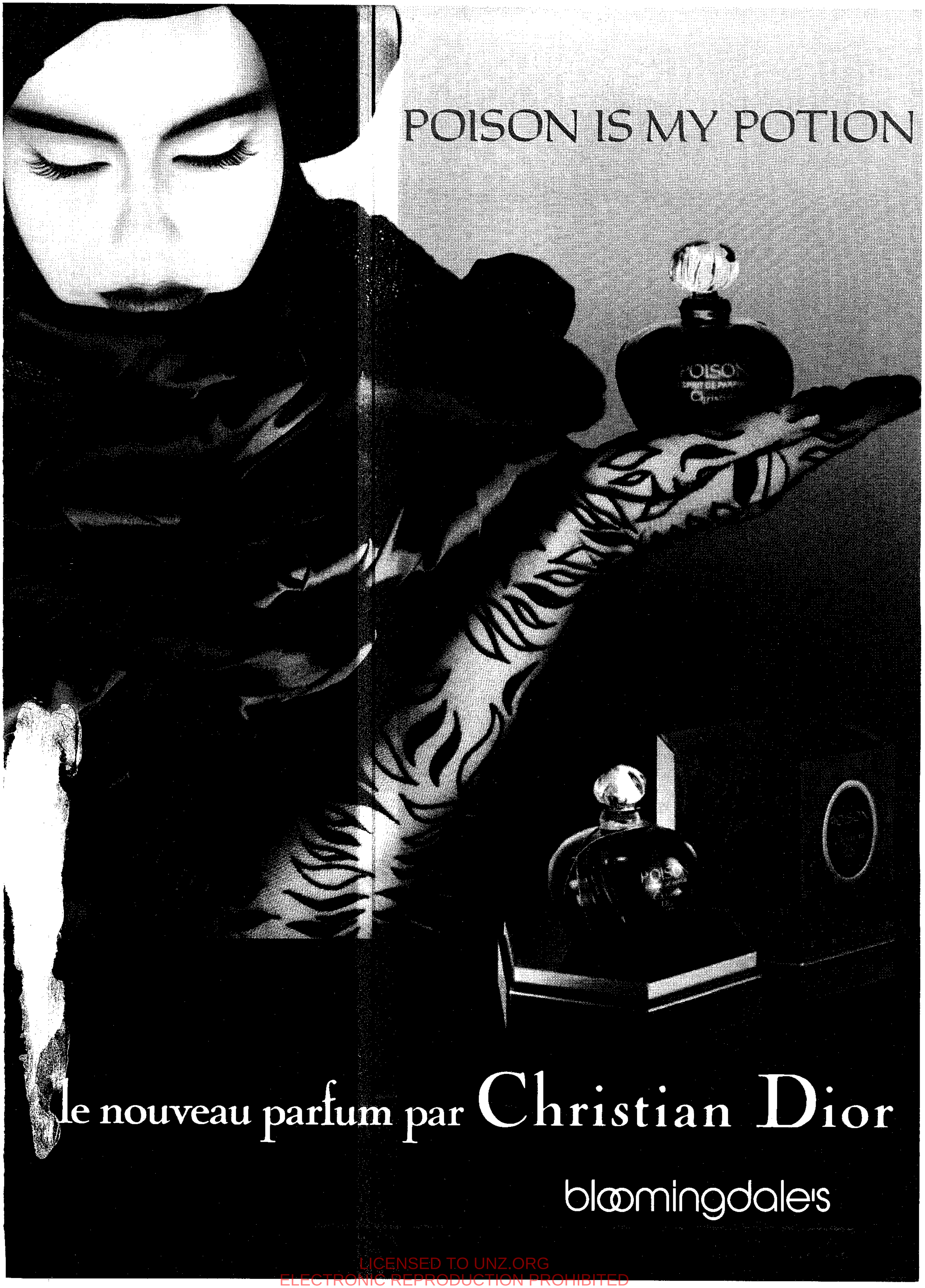
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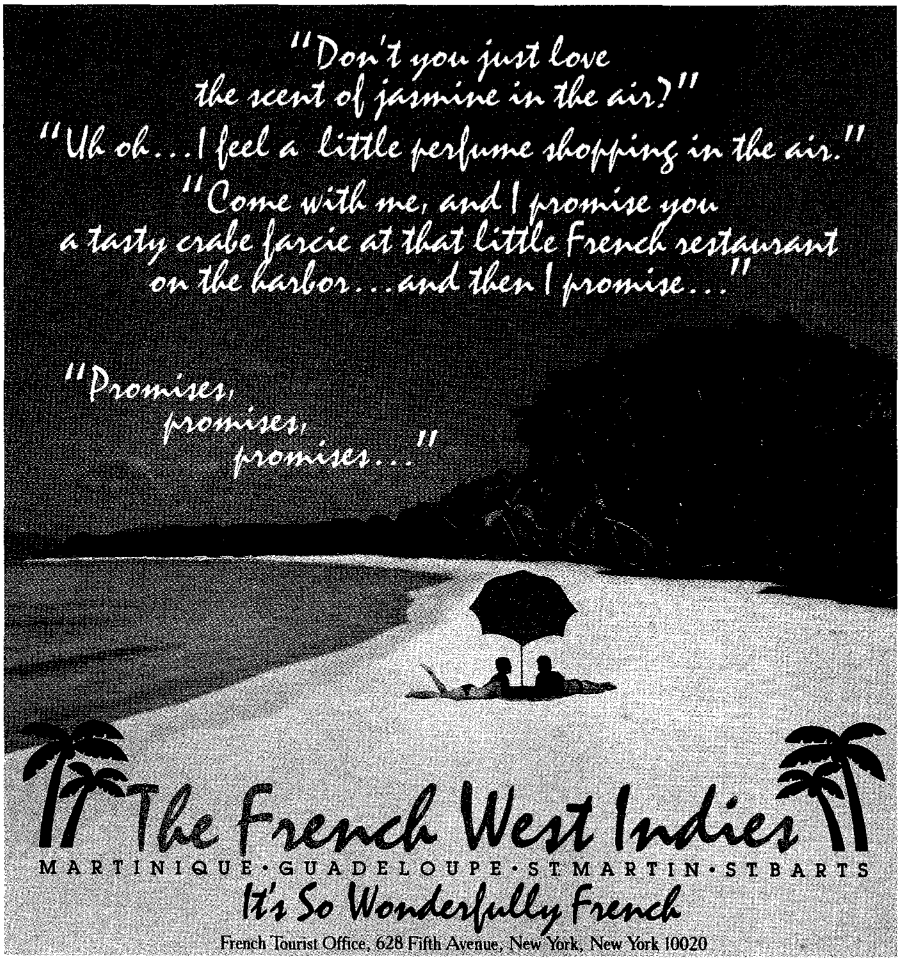
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ber 11, 13, 14, 25, 27, and 28. The choreographers have reconstructed Rameau's *Les Fêtes d'Hébé* and Handel's *Ariodante.*

The **Joyce Theater** will celebrate its fifth anniversary with some festive programs: September 23, the **Erick Hawkins Dance Company** will arrive. Hawkins (a former Martha Graham dancer, choreographer, and husband) and his troupe will perform *Summer-Clouds People; Ahab;* and *Today, With Dragon;* and they will dance a new work created for Harvard's 350th-anniversary celebration (through September 28). September 30 through October 5, Los Angeles's **Jazz Tap Ensemble** will take up residence, along with guest artist Gregory Hines. **Peridance** will arrive November 18 and stay through November 23. The **Ballet Hispanico of New York** will pay its respects December 2 through 7. And for a splendid windup, December 16 through January 4, 1987, the witty **Nikolais Dance Theatre** will be in town. Three works new to New York —*Graph, Contact,* and *Crucible*— will be danced.

Brooklyn Center for the Performing Arts at Brooklyn College has scheduled a few concerts to look forward to: November 8 and 9, the fiery **Maria Benitez Spanish Dance Company,** with the great José Greco as guest artist; and November 15 and 16, Israel's foremost modern troupe, the **Batsheva Dance Company.**

The experimentalists will be at the **Brooklyn Academy of Music** again, as part of that institution's Next Wave Festival. **Merce Cunningham Dance Company** will open the season with the American premiere of *Roaratorio,* featuring composer John Cage reading passages from *Finnegans Wake* as a five-member Irish band plays and a variety of taped sounds are heard (October 7 through 12). Twenty-three-year-old Belgian postmodernist **Anne Teresa de Keersmaeker** will make her New York debut October 28 through November 2 in *Rosas Danst Rosas,* a dance for four women. The energetic **Molissa Fenley and Dancers** will present *Geologic Moments,* a two-part work with music by Philip Glass and Julius Eastman, November 5 through 8. **Eiko and Koma** will premiere their complete *New Moon Stories* November 18 through 23. And December 3 through 6, the popular **Bill T. Jones/Arnie Zane & Co.** will offer the American premiere of *The Animal Trilogy,* set to music for piano by Conlon Nancarrow. **David Gordon/Pick Up Company** will present a new work, *Transparent Means for Traveling Light,* November 19 through 22. RUTH GILBERT

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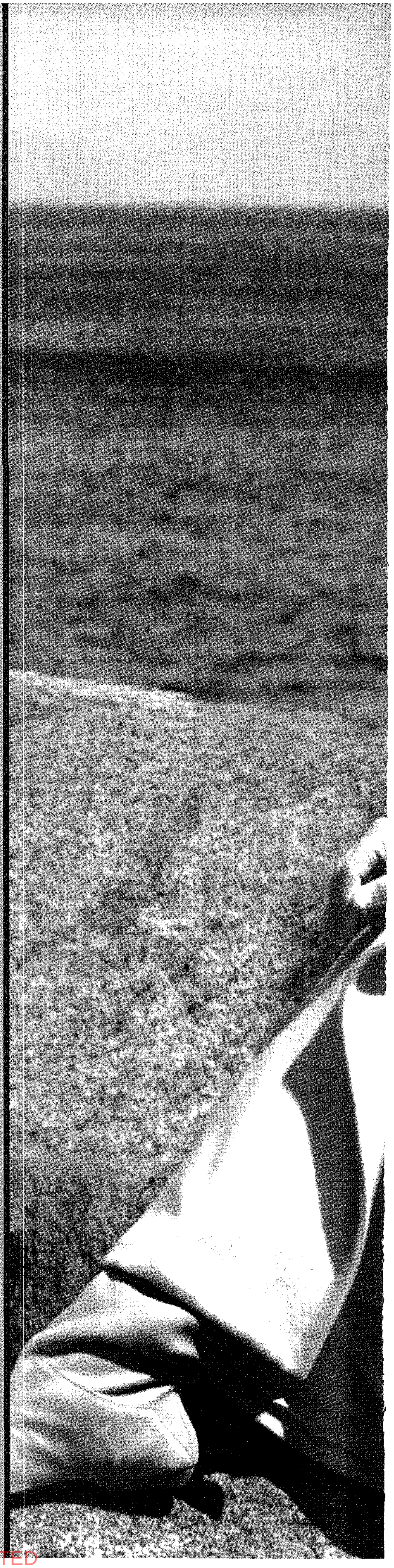

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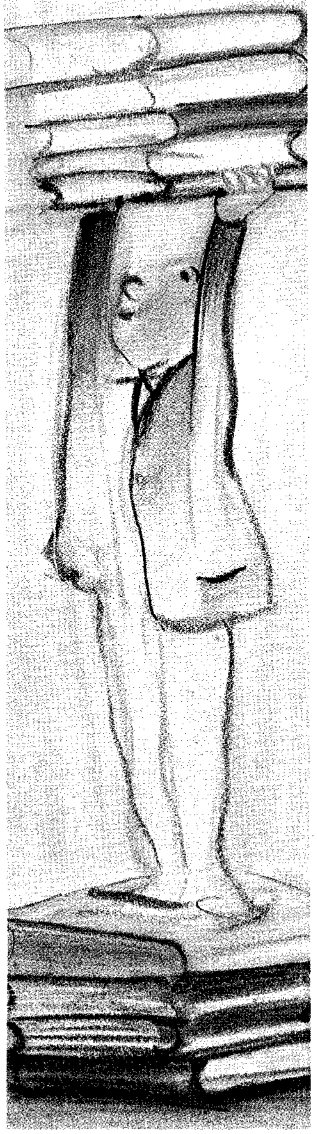
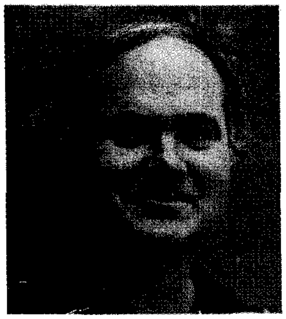
FROM SOME OF THE TREATS STACKED ON FALL'S BULGING SHELVES



MY MOTHER ALWAYS WORE HER GARDENIAS when she shopped in Colleton. Though she seldom bought much, she loved the rituals and courtesies of small-town shopping, the pleasantries exchanged over counters, the cheerful gossip of shopkeepers, and all the streets alive with the commerce of neighbors. She dressed carefully on those days when she went downtown. Walking down the Street of Tides, Lila Wingo was the prettiest woman in Colleton and she knew it. It was a joy to watch her walk, to see the eyes of men attendant and respectful as she approached. The eyes of women registered something else when my mother passed. From them, I learned that beauty could be the harshest gift and the least forgiving... and that its season is unrenewable and short. I watched the women of Colleton withhold approval as my mother made her way past storefronts, pausing briefly to admire her reflection in the window and to note the stir she made in her lovely passage. She moved with a flawless coherence of instinct but she moved with beauty alone. With a gardenia in her hair and her make-up artfully applied, she entered Sarah Poston's dress shop in May of 1955. She said "Good morning" to Isabel Newbury and Tina Blanchard, who were looking at dresses for the annual spring ball of the Colleton League. Mrs. Newbury and Mrs. Blanchard returned her greeting politely. My mother took a dress she could not afford from the rack and went to the dressing room in the back of the store to try it on. As she stood in the dressing room, she heard Isabel Newbury say to her friend, "I shouldn't be surprised if Lila attended galas with a rose hanging out of her mouth, snapping her fingers like a flamenco dancer. Her instinct for acts of questionable taste is unnerving. I'd like to pull those flowers out of her hair and teach her how to do her nails."



PAT CONROY

From THE PRINCE OF TIDES. *Houghton Mifflin; 567 pages; $19.95; October.*

IT WAS A MONDAY NIGHT. AND the Blue Angel was packed. Again. Mondays were notoriously slow for nightclubs. But not *us,* boy, not since me. Me and the song "I Made a Fool of Myself Over John Foster Dulles." They were lined up around the block.

I was as cool as a cucumber, and as I was putting on my lipstick and fixing my hair in the dressing room, I thought back to all those silly times I had been nervous about performing, how my heart would race when I heard the crowd coming in and settle down before the lights dimmed, the butterflies in my stomach just before the music began. The anticipation, backstage and out front. The stage fright. A silly waste of time. I winked at myself in the mirror. (That's all in the past, kiddo. That's all in the past. Relax, you've got it made.)

I remember whistling in my dressing room before the first show that night.

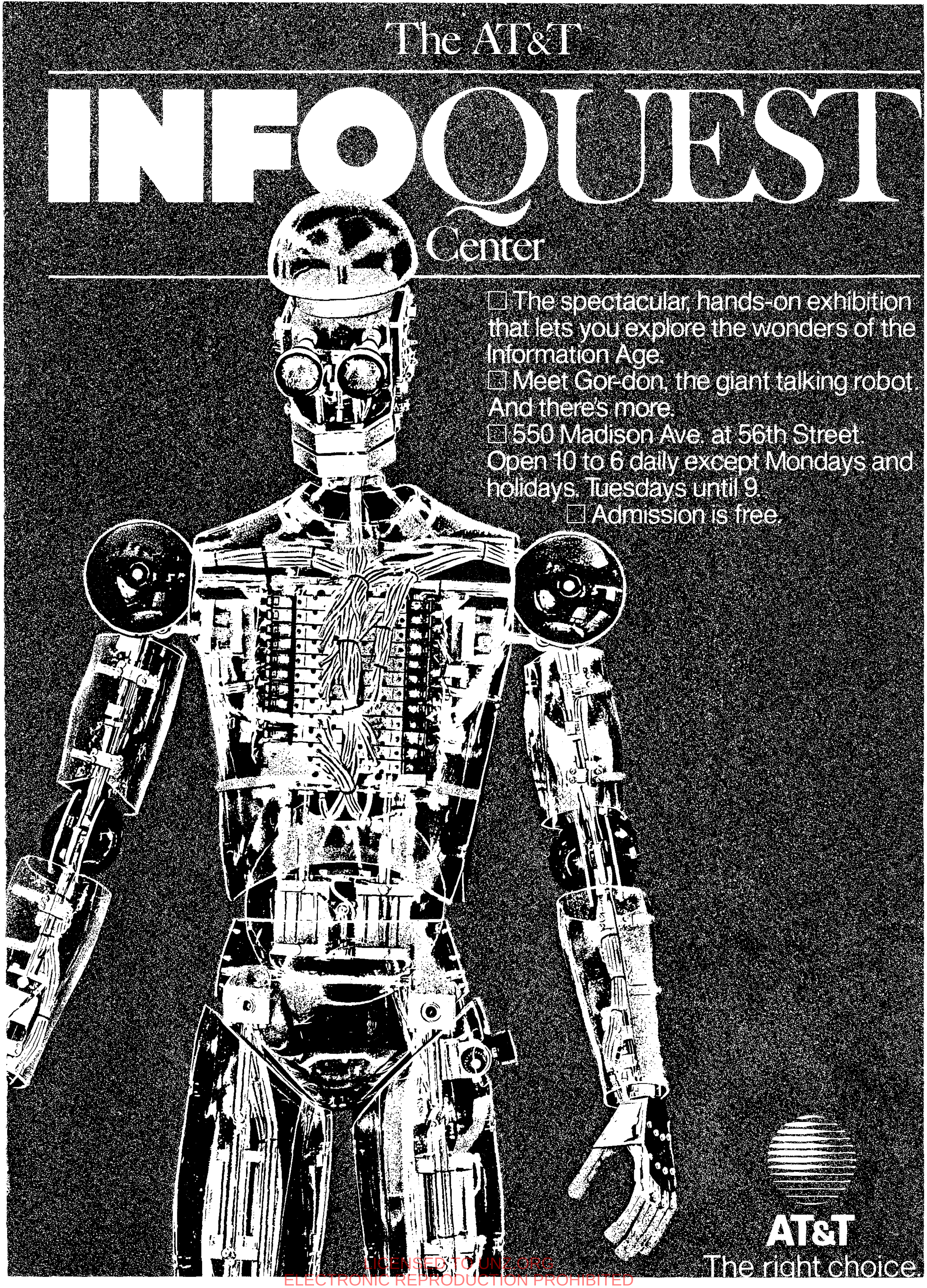
I was introduced and sauntered onstage. The audience was eager to see me. They greeted me with the huge round of applause I had come to expect. I pointed to the piano player, shot a look at the audience, and, oozing cocky confidence, patiently waited for him to finish the intro, and started singing.

Something was wrong. They weren't laughing. They usually laughed after the first line.

CAROL BURNETT

ALSO: HALBERSTAM ON CARS, HUGHES ON AUSSIES, P.D. JAMES ON—WHAT ELSE?

Photographs: top, ©Nancy Crampton; bottom, John Cahoon/Outline.



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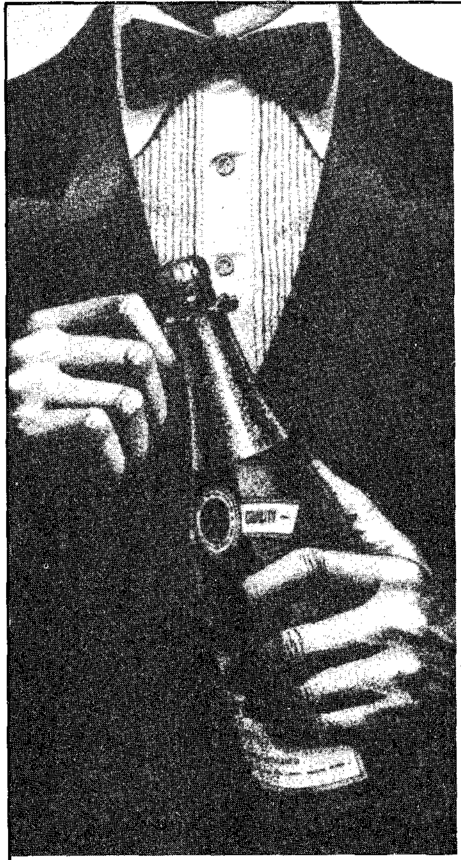

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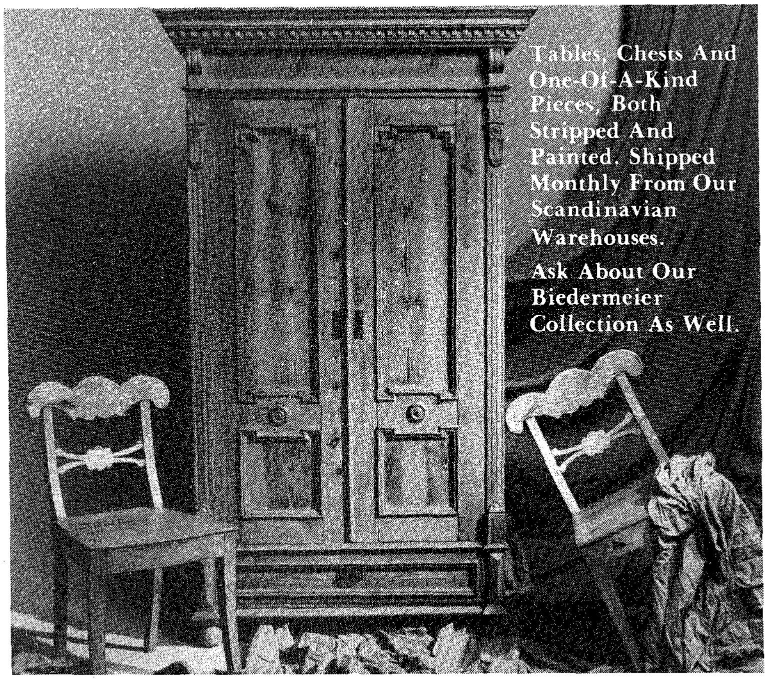

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Not "usually." Every time. Something was definitely wrong. I couldn't figure it out. I was halfway through the song, and they were still just sitting there, staring at me. It wasn't that they were unruly or not interested. That wasn't it. It would've been better if that *had* been it. I *wished* that had been it—there would have been a reason for all this—but *they were paying attention.* They were listening. And they weren't laughing.

And that was only the opening number. I had twenty minutes to go.

Not one laugh. Not one real laugh. A polite titter or two, and that was it.

I thought I would never get out of that nightmare. I raced through the routines and prayed no one I knew was in the audience. I prayed to die. I prayed my armpits would dry up. The twenty minutes dragged on and on, even though I was pushing like crazy. It was just like trying to run in a dream. After what seemed like days, I finally finished and made a hasty exit—hardly enough applause to get me off the small stage and over to the back stairway. Usually I'd get all the way up the stairs and have to come back down for another bow because they were all shouting, "More! More!" Not tonight.

I had bombed. Royally.

And in my gut I knew why. I had been too cocky, too sure of myself. I wasn't human anymore. And it showed. It affected my whole attitude. I wasn't funny. I was abrasive.

I headed for my dressing room down the narrow hallway, and a customer was weaving toward me on his way to the men's room. We had to pass each other. I knew he had just seen what I had done downstairs on that stage. I looked at the floor and tried to inch past him. I hoped he wouldn't notice me. I was too humiliated and embarrassed for anyone to notice me, even a drunk, and the specter of the midnight show coming up was already starting to haunt me. I was crying like crazy, and the tears were spotting my red satin jumper.

"Hey, there," he said to me. "Hey, aren't you—"

Oh, God. I wiped my eyes with my fingers and looked at him. He had kind eyes. Blurry but kind.

"Hey there, little lady… " His voice matched his eyes.

"Yes, sir?" Please, God, don't let me blubber. Let me get to my room with some dignity.

"Well, my goodness." He reeled back against the wall. He was really out of it. "Aren't you the little lady… I just saw *this very minute? Downstairs… just* now, on the stage?" He cocked his head and smiled at me. He had a sweet smile. I felt a little better.

I smiled back. "Yes, sir… I am."

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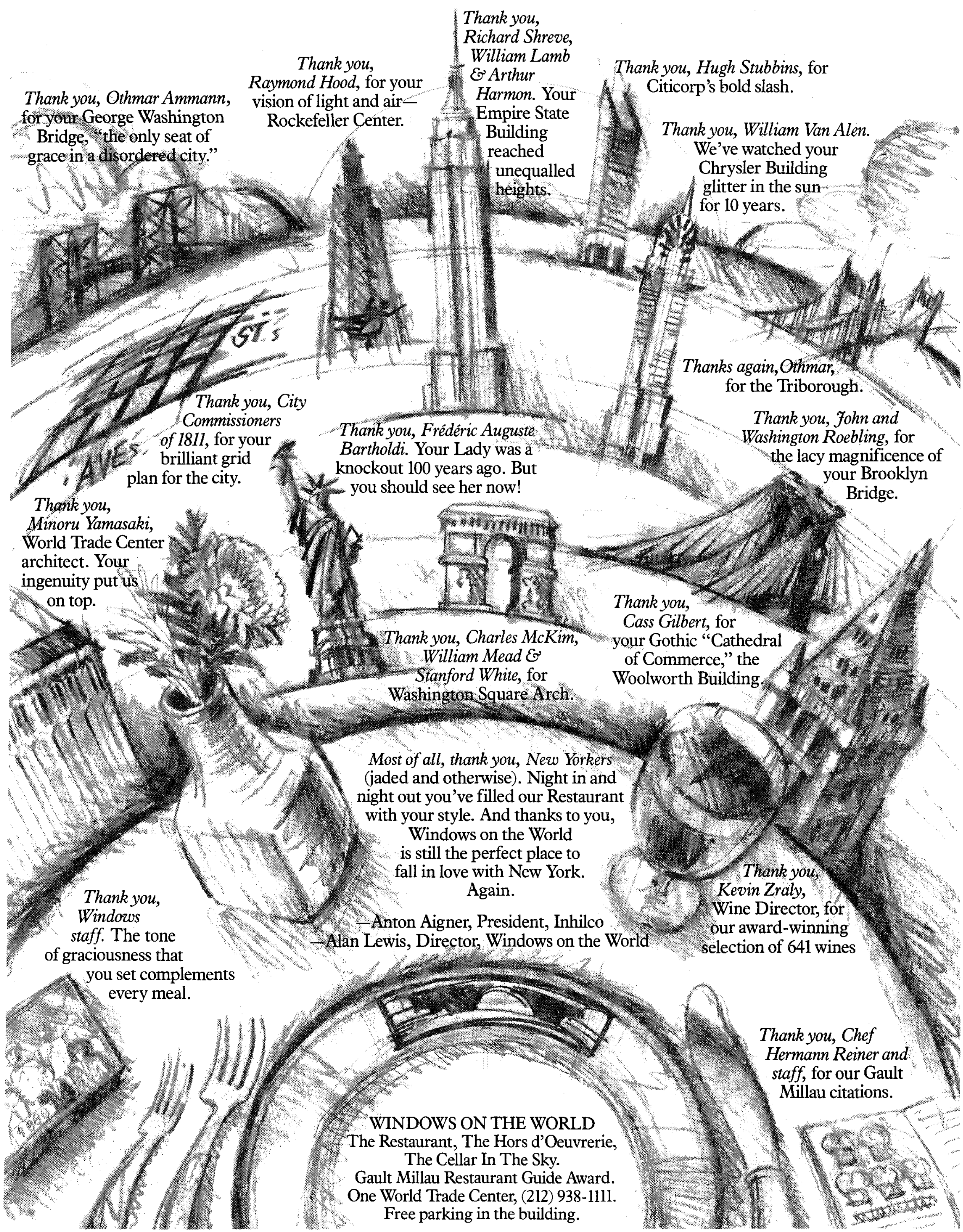

Thank you, Othmar Ammann, for your George Washington Bridge, "the only seat of grace in a disordered city."

Thank you, Raymond Hood, for your vision of light and air—Rockefeller Center.

Thank you, Richard Shreve, William Lamb & Arthur Harmon. Your Empire State Building reached unequalled heights.

Thank you, Hugh Stubbins, for Citicorp's bold slash.

Thank you, William Van Alen. We've watched your Chrysler Building glitter in the sun for 10 years.

Thanks again, Othmar, for the Triborough.

Thank you, City Commissioners of 1811, for your brilliant grid plan for the city.

Thank you, Frédéric Auguste Bartholdi. Your Lady was a knockout 100 years ago. But you should see her now!

Thank you, John and Washington Roebling, for the lacy magnificence of your Brooklyn Bridge.

Thank you, Minoru Yamasaki, World Trade Center architect. Your ingenuity put us on top.

Thank you, Charles McKim, William Mead & Stanford White, for Washington Square Arch.

Thank you, Cass Gilbert, for your Gothic "Cathedral of Commerce," the Woolworth Building.

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BOOKS

There was a pause.

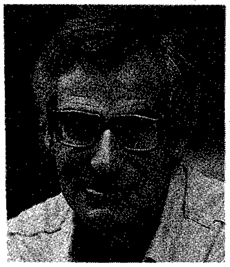
"Boy. You stink."

My heart was racing, and I had butterflies in my stomach before I went on for the midnight show.

It went a lot better.

From ONE MORE TIME. *Random House; 320 pages; $17.95; October.*

DAVID HALBERSTAM



THE BEST EXAMPLE OF WALTER REUTHER'S journey from radical, socialist outsider to powerful insider of the liberal establishment came during the Vietnam War, when, well into 1968, despite his own deep pacifist origins and his misgivings about this particular war, he stayed loyal to Lyndon Johnson and supported the war. All of the strains of his position and of his power and success, and of the contradictions between them, were revealed at a Passover dinner in the spring of 1968 at the home of Irving Bluestone, a top UAW official and a very close friend of all the Reuthers. The Bluestone seder was something of a tradition, for the wives of both Walter and Roy Reuther were Jewish, and there was a sense on this night of the Bluestones and the Reuthers as one extended family. Indeed, Walter Reuther loved the Passover ceremony, and when Irv Bluestone would read of the hardships suffered at the hands of the Egyptians, he would say, "There—the first speed-up in recorded history."

In 1968, however, the extended family was torn apart by the war. Barry Bluestone, son of Irv, was going out with Leslie Woodcock, daughter of Leonard Woodcock, the number-two man in the union. Barry and Leslie were both students at Ann Arbor, were serious antiwar protestors, and were embittered because Reuther, unlike Martin Luther King, was unwilling to break with Johnson on the war. They therefore refused to attend the seder. Eventually, in the good UAW tradition, after much negotiation, it was agreed that they would come and they would participate in the seder for fifteen minutes as Vietnam dissenters, Barry reading from the speeches of Martin Luther King, Leslie reading poems from World War I. When they finished, the atmosphere was emotional; both young people were in tears, and their elders were moved. Then Walter Reuther said, "You both obviously have a very good

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SEAN CONNERY

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point. Let me, if I can, explain why I have not come out against the war." The UAW, he said, had debated the issue at great length, and feelings were very high. "But because we have major negotiations coming up soon—a very delicate time—there is a very strong feeling that this is not the time to break ranks with the President on this issue."

Even as he was finishing, Leslie Woodcock was shouting at him. "You've said it! You've finally said it!"

"What do you mean?" Reuther asked.

"For fifty cents an hour extra in the pay envelope," she said, "you'll let thousands of Vietnamese and Americans die in the war."

Roy Reuther, normally the gentlest of men, shouted at her, "That's not what Walter meant!"

"That's exactly what he meant," she said.

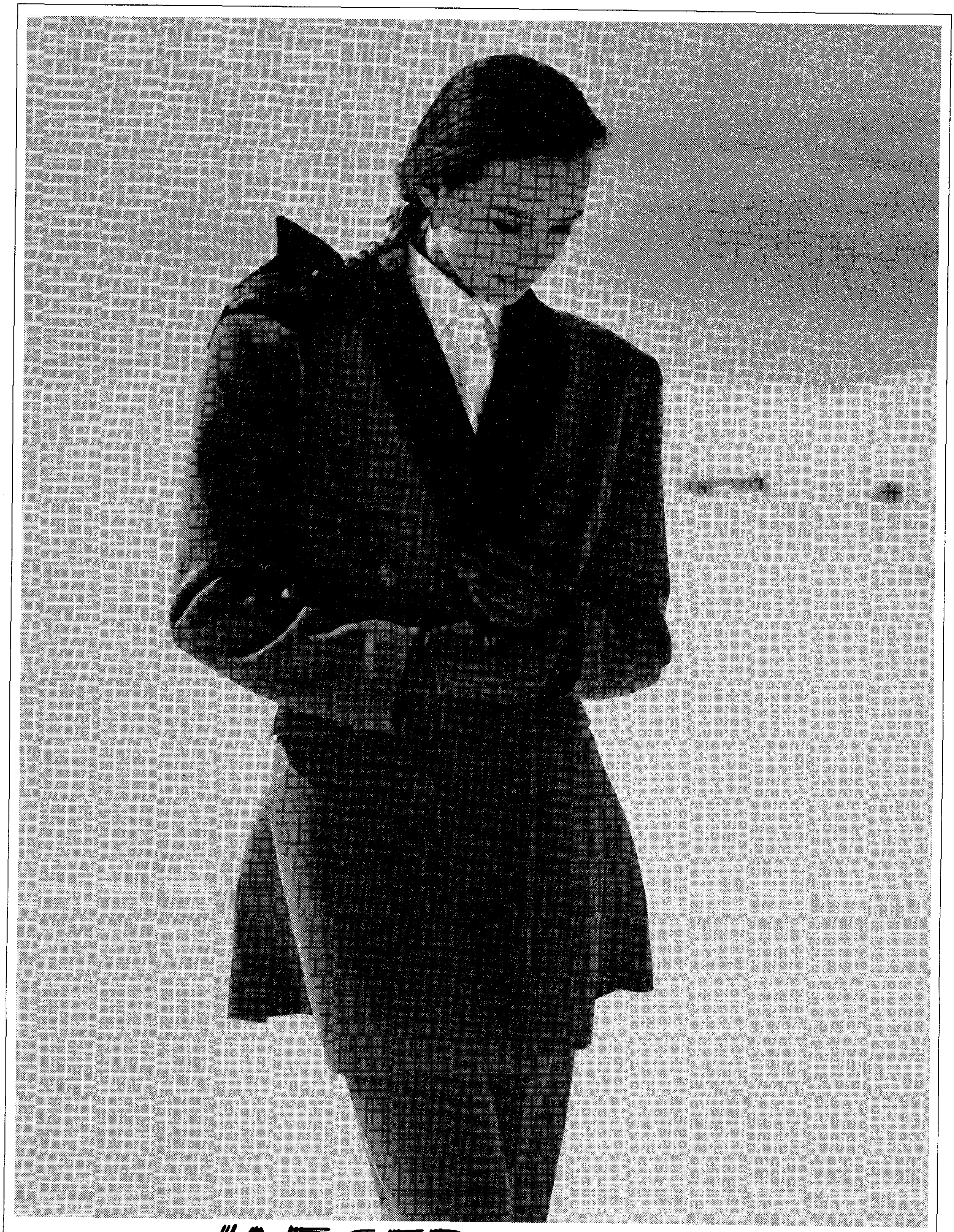
From THE RECKONING. *William Morrow; 740 pages; $19.95; October.*

ROBERT HUGHES

NOBODY CAN GUESS HOW SYDNEY Harbor began to unfold itself to its white prisoners on January 26, 1788, just by subtracting the poultice of brick, steel and tar from its headlands, pulling down the Harbor Bridge and the Opera House and populating the beaches with black stick figures waving spears. The changes have been too radical for that. Yet the effort to perceive the landscape and its people as they were is worth making, for it bears on one of the chief myths of early colonial history as understood and taught up to about 1960. This was the idea, promulgated by the early settlers and inherited from the nineteenth century, that the First Fleet sailed into an "empty" continent, speckled with primitive animals and hardly less primitive men, so that the "fittest" inevitably triumphed. Thus the destruction of the Australian Aborigines was rationalized as natural law. "Nothing can stay the dying away of the Aboriginal race, which Providence has only allowed to hold the land until replaced by a finer race," remarked a settler in 1849.

But the first white Australian settlers were so conspicuously unfit for survival in the new land that they lived on the edge of starvation in the midst of what seemed natural abundance to the Aborigines. They had practically no idea of

Photograph by Terrence Spencer.



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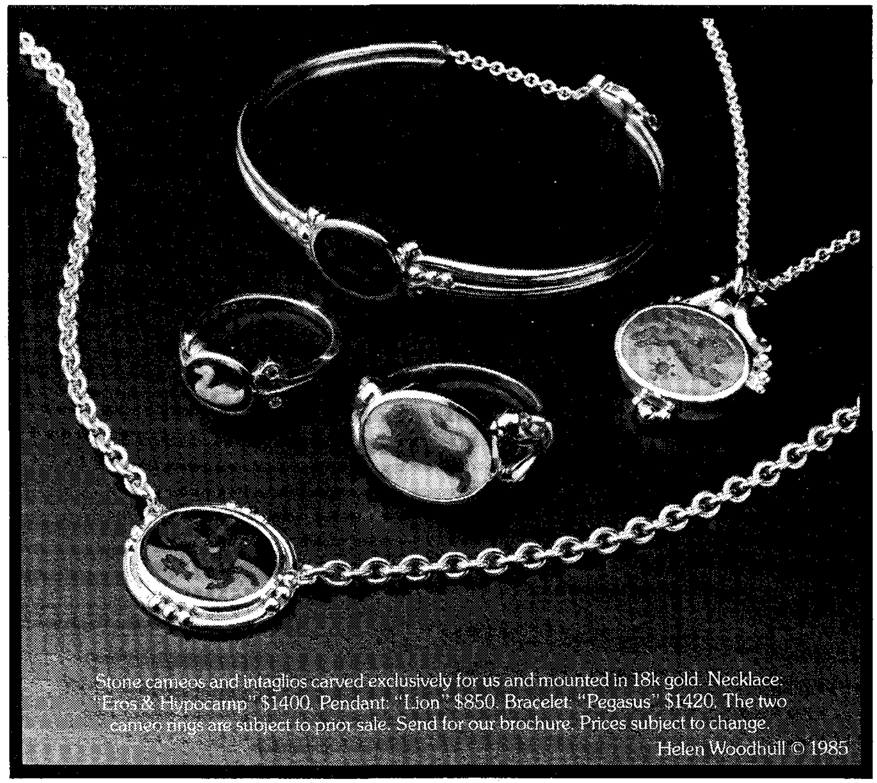
what they could eat or how to get it. Most of the First Fleet convicts had not moved ten miles from their place of birth and had never seen the sea before they were clapped in irons and thrust on the transports. They were as lost in Australia as an Aborigine would have been in a London "rookery." To the whites, convict and officer alike, Sydney Harbor was the end of the earth. But to the Aborigines it was the center. The landscape and its elusive resources, not yet named by the whites, stood between the two cultures, showing each group its utter unlikeness to the other. . . .

The most puzzling question for the whites, however, was why these people should display such a marked sense of territory while having no apparent cult of private property. What was it that bound them to the land? The colonial diarists tried as best they could, hampered by the opacity of a language they could not understand, to discover signs of a developed religion among the blacks, but they found very little to report. "We have not been able to discover," wrote Captain Hunter, "that they have any thing like an object of adoration; neither the sun, moon nor stars seem to take up, or occupy more of their attention, than they do that of any other of the animals [sic] which inhabit this immense country." Certainly they had few of the external signs of religious belief: no temples or altars or priests, no venerated images set up in public places, no evidence of sacrifice or (apart from the corroborees) of communal prayer. The Iora carried their conception of the sacred, of mythic time and ancestral origins, with them as they walked. These were embodied in the landscape; every hill and valley, each kind of animal and tree, had its place in a systematic but unwritten whole. Take away this territory from the Ioras and they were deprived, not of "property" (an abstract idea that could be satisfied with another piece of land) but of their embodied history, their locus of myth, their "dreaming." There was no possible way in which the accumulated tissue of symbolic and spiritual usage represented by tribal territory could be gathered up and conferred on another tract of land by an act of will. To deprive the Aborigines of their territory, therefore, was to condemn them to spiritual death—a destruction of their past, their future and their opportunities of transcendence. But none of them could have imagined this, as they had never before been invaded. And so they must have stood, in curiosity and apprehension but without real fear, watching from the headlands as the enormous canoes with their sails like stained clouds moved up the harbor to Sydney Cove, and the anchors splashed, and the



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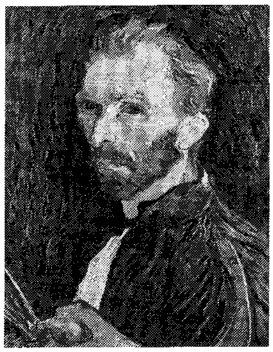

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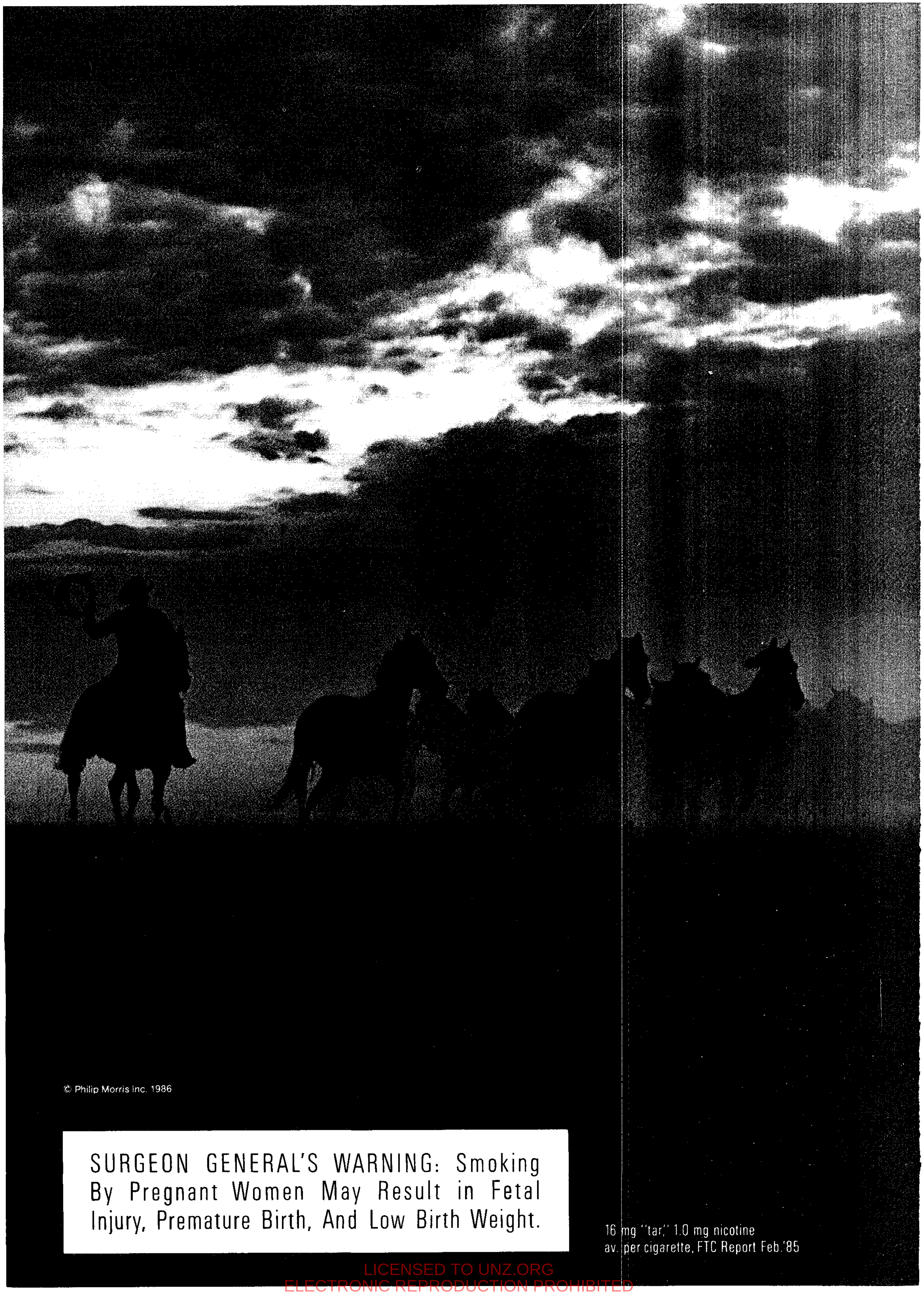

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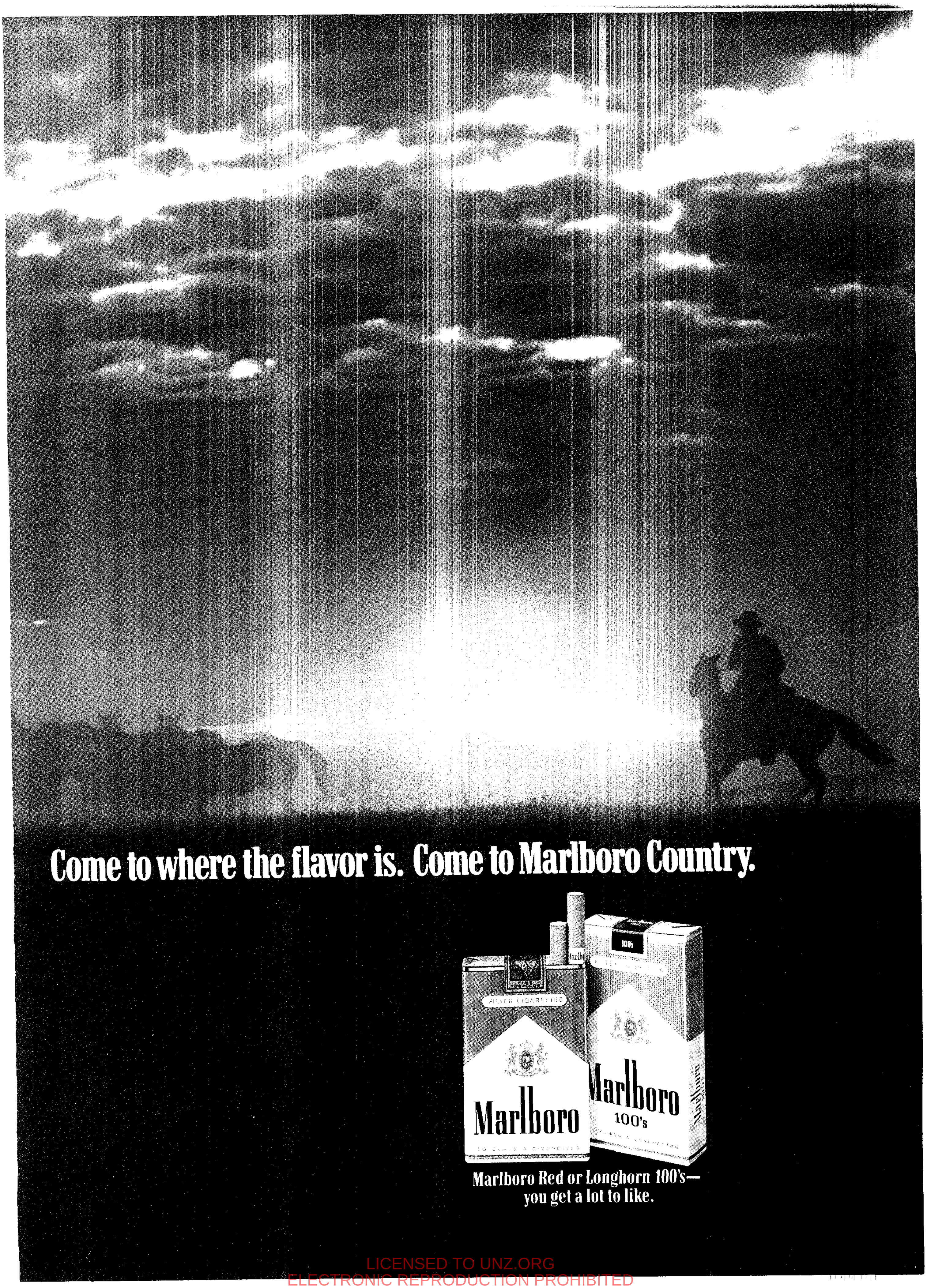
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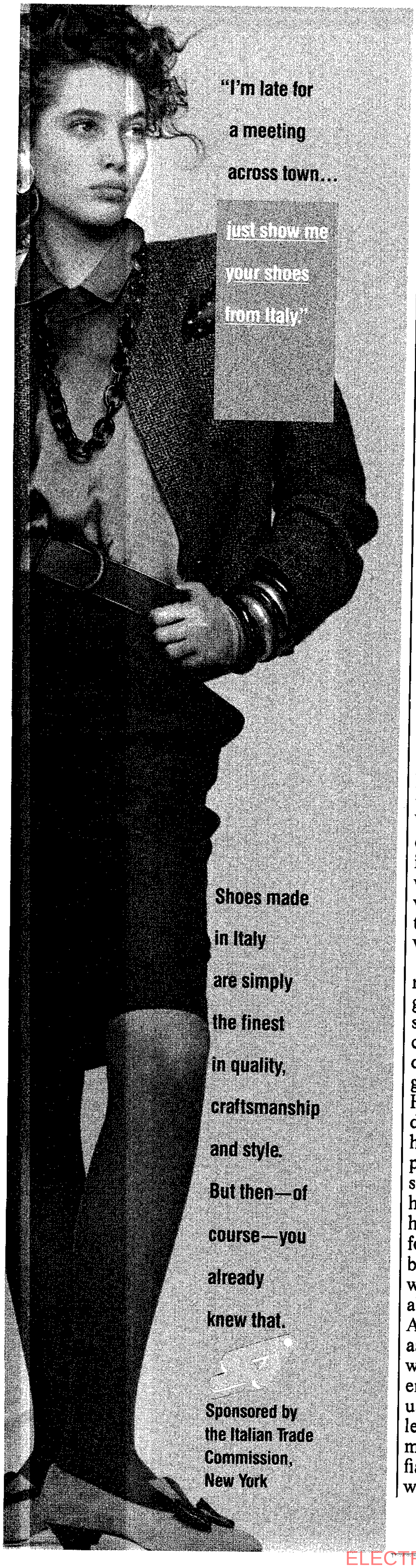

outcasts of Mother England were disgorged upon this ancestral territory to build their own prison.

From The Fatal Shore. *Alfred A. Knopf; 720 pages; $24.95; December.*

P. D. JAMES

Photograph ©1986 by Thomas Victor.

BARBARA BEROWNE TURNED HER REmarkable violet-blue eyes on Dalgliesh and he was for a second disconcerted. After the first fleeting glimmer of curiosity the glance was deadened, almost lifeless, as if he were looking into coloured contact lenses. Perhaps after a lifetime of seeing the effect of her gaze she no longer needed to animate it with any expression other than a casual interest. He had known that she was beautiful, how he couldn't remember, probably it was an accumulation of casually dropped comments when her husband was talked of, of press photographs. But it wasn't a beauty to stir his heart. For him this blond loveliness was too exquisite, too orthodox, too perfect. What he loved was a more individual and eccentric beauty, vulnerability allied to intelligence. But he wondered briefly whether here now was a woman for whom a man would kill. He had known three such women in his career; none would have been described as beautiful.

She was sitting in her chair with a still, relaxed elegance. Above her skirt of light grey, finely pleated wool, she wore a silk shirt of pale blue with a grey cashmere cardigan slung loosely over her shoulders. Her only jewelry was a couple of gold chains and small gold stud earrings. Her hair, with its strands of pale and darker corn yellow, was drawn back and hung over her shoulder in a single thick pleat fastened at the end with a tortoiseshell clamp. Nothing, he thought, could have been more discreetly fitting. Kate had, he knew, arrived with her news before Lady Berowne had dressed. She had been told that her husband was dead with his throat cut, and she had still been able to take trouble with her dressing. And why not? He was too old a hand to assume grief wasn't genuine because it was appropriately clad. There were women whose self-respect demanded perpetual attention to detail no matter how violent events, others for whom it was a matter of confidence, of routine, or of defiance. In a man such punctiliousness was normally regarded as commendable.

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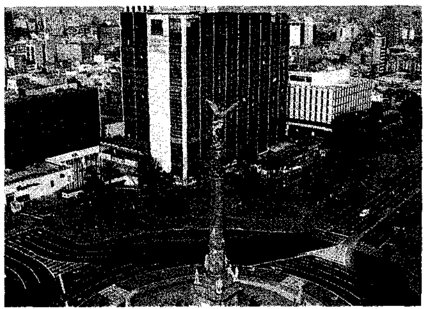

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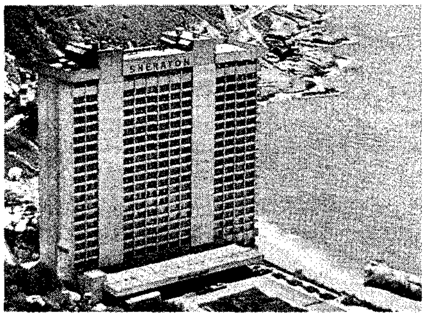
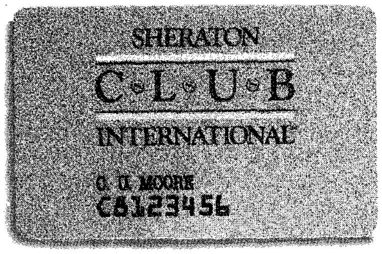


RIO SHERATON HOTEL



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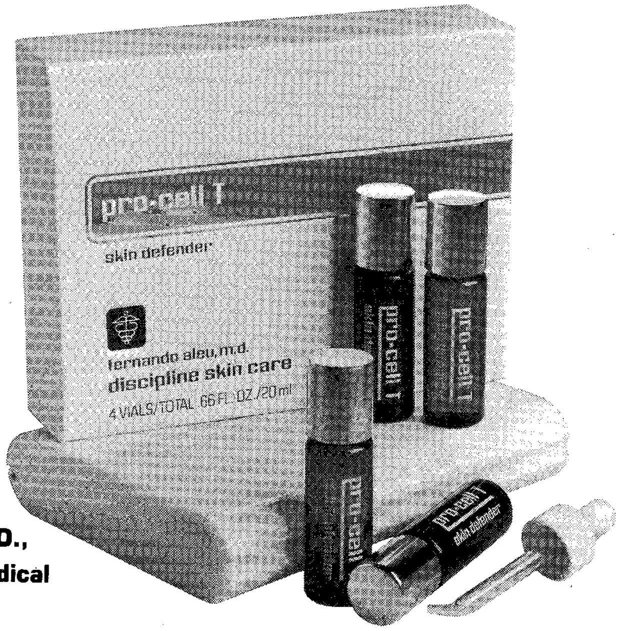

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BOOKS

Why not, then, in a woman? Or was it merely that her appearance had for over twenty years been the major preoccupation of her life and she couldn't change that habit merely because someone has slit her husband's throat?

From A TASTE FOR DEATH. *Alfred A. Knopf; 459 pages; $18.95; November.*

YELENA BONNER

ONE DAY MY TELEVISION SET broke down. I found the telephone number of a repair shop in the phone book and went outside to call. I did not have to look too far for a pay phone; the first two were out of order, but the third was working. I was still dialing the number when my secret service escort (or KGB agent—I don't know what to call him in order to avoid being accused of slander) pulled open the door and held down the button. He chewed me out, saying I knew very well that I was not allowed to use the telephone. Then he agreed to tell his boss that I needed a television repairman. Two days later the policeman who stands guard at our door politely told me: "The repairman is coming tomorrow."

"Why did you have to go to a pay phone? Can't you call from your house?" people ask.

We have no phone in our apartment. Academician Sakharov has been living in Gorky for six years without a telephone. There have been times when I needed urgent medical assistance, not a television repairman. Andrei would have to run outside, even in freezing weather, to look for a phone booth. In winter, still fewer work properly. But now he is alone, and I don't know what would happen in case of a medical emergency.

In Soviet-made films shown in the West, Andrei speaks quite a bit on the phone. It is a deliberate attempt to convince the audience that he has a telephone. While I have been in America, they have allowed us the luxury of speaking to each other. Andrei is summoned to a telephone center, but not the usual one for international calls. Post Office 107 is specially equipped with a hidden camera, and the films have demonstrated how easily, with no regard for the law, they listen to and record conversations between a husband and wife.

From ALONE TOGETHER. *Alfred A. Knopf; 336 pages; $16.95; October.* ■

Photograph by Richard Sobel/Sipa/Special Features.

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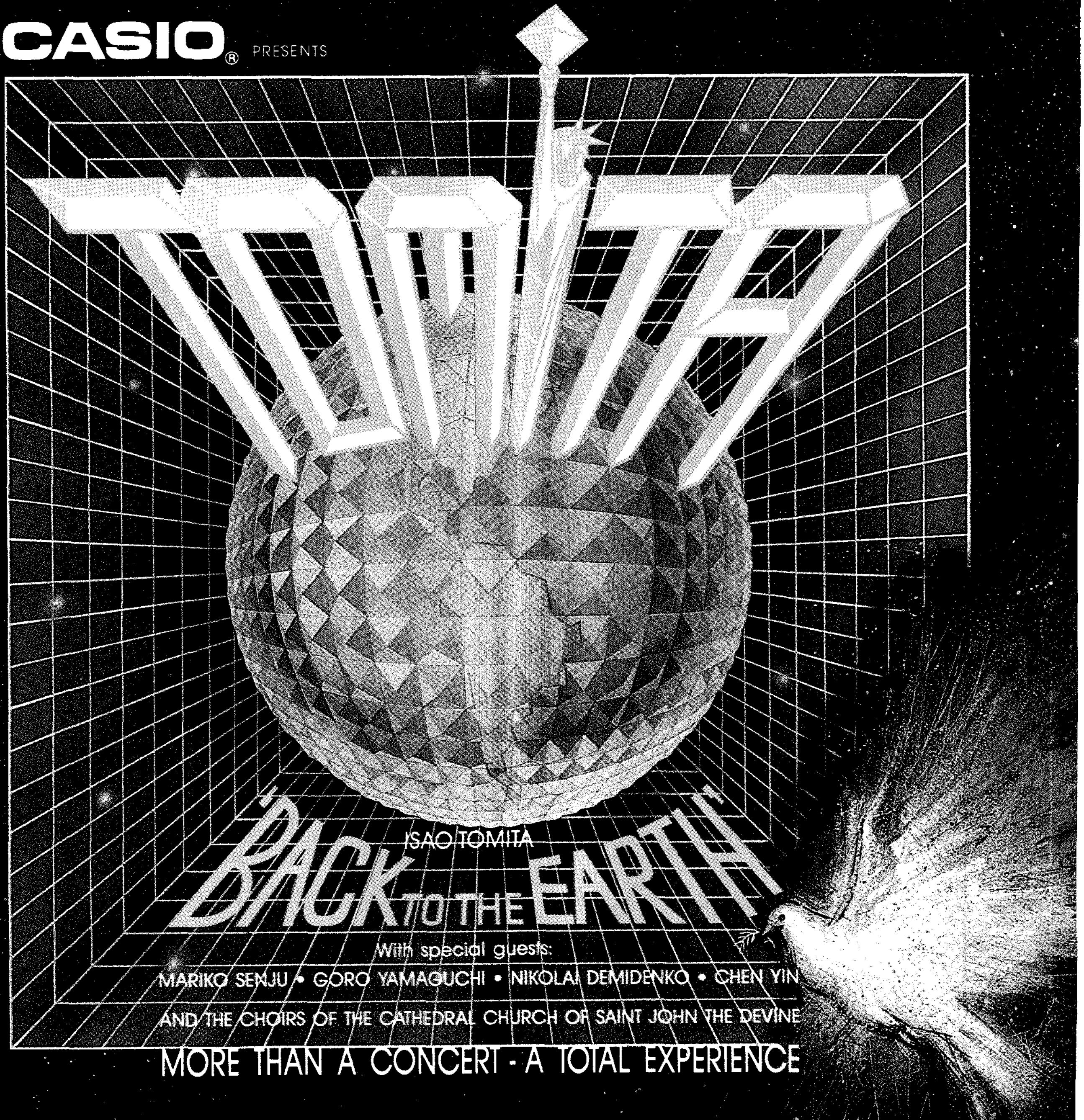

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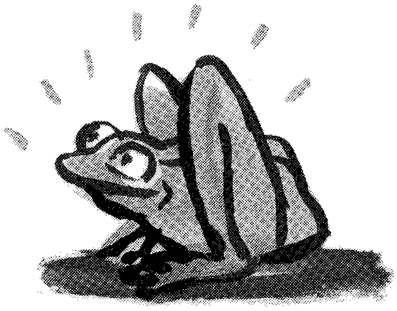

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Fiction U.S.A.

Answered Prayers: The Unfinished Novel, by Truman Capote. The three chapters that appeared in *Esquire* a decade ago are collected here, with an essay by Gerald C. Clarke, Capote's biographer, on the mysterious book. Random House; 224 pages; $17.95; December.

Style and Substance, by Judith Martin. Miss Manners's novel tells of a TV personality who decides to bring her archaeologist friend to Washington and make her a star. Atheneum; 320 pages; $15.95; November.

Peckham's Marbles, by Peter De Vries. What happens when an unpopular highbrow writer falls in love with an author of best-selling pulp. G. P. Putnam's Sons; 256 pages; $17.95; October.

Foreign Fiction

The Monkey's Wrench, by Primo Levi. The tall tales of a steel-rigger and a chemist make up this novel by the author of *The Periodic Table.* Summit Books; 171 pages; $15.95; October.

The Enchanter, by Vladimir Nabokov. A previously unpublished work, written twenty years before *Lolita,* about a nymph-struck respectable man. G. P. Putnam's Sons; 128 pages; $16.95; October.

To the Land of the Cattails, by Aharon Appelfeld. A mysterious novel of the beginning of the Holocaust, by the author of *Badenheim 1939.* Weidenfeld & Nicolson; 160 pages; $14.95; October.

The Pianoplayers, by Anthony Burgess. The composer and pianist tells the story of a high-class tart who teaches men to play on women as on a stringed instrument. Arbor House; 208 pages; $16.95; October.

Memoirs of Many in One, by Patrick White. A novel about a far-ranging adventuress who has led several lives. Viking; 192 pages; $15.95; October.

In Pictures

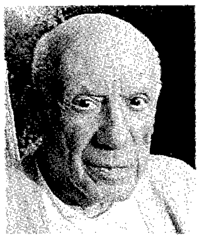
John Singer Sargent, by Patricia Hills. The life and work of the turn-of-the-century society portraitist are surveyed in this heavily illustrated book, which accompanies the Whitney exhibition. Harry N. Abrams; 296 pages; $35; October.

Ansel Adams: Classic Images. The late photographer's own selection of the 75 photographs by which he wanted to be remembered. New York Graphic Society; 112 pages; $29.95; October.

The Black Book, by Robert Mapplethorpe. A photographic study of the contemporary black male. St. Martin's Press; 128 pages; $40; November.

Subway, by Bruce Davidson. Pictures and text capture the neon-and-shadow world of the New York underground. Aperture; 86 pages; $29.95; October.

Portraits, by Inge Morath. Pictures of Philip Roth, Marilyn Monroe, Henri Cartier-Bresson, and other celebrities of show business and culture. Aperture; 128 pages; $25; October.

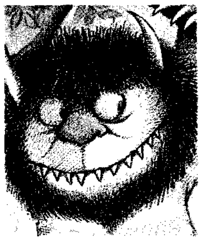


Je Suis le Cahier: The Sketchbooks of Picasso. The development of some of the artist's greatest masterpieces—as well as doodles and shopping lists—can be seen in the 700 reproductions from his notebooks. The Atlantic Monthly Press; 360 pages; $65; October.

"Veruschka": Trans-figurations, by Vera Lehndorff and Holger Trülzsch. The famous model of the sixties is shown in a sequence of surreal images in which she is transformed into a stone, a shadow, or Marilyn Monroe. New York Graphic Society; 160 pages; $35; November.

Supreme Instants, by Edward Weston. The photography historian Beaumont Newhall celebrates the centenary of Weston's birth with a selection of more than 200 of his serene, sensuous images. New York Graphic Society; 192 pages; $50; November.

Jean Cocteau and His World, by Arthur K. Peters. Four hundred illustrations portray the milieu of the avant-garde filmmaker and poet. The Vendome Press; 208 pages; $37.50; October.



Posters by Maurice Sendak. Wild and tame creatures cavort in these pictures by the much-loved children's-book author and opera designer. Crown; 48 pages; $35 (paper, $19.95); December.

Beautiful Letters

Architecture, Anyone? by Ada Louise Huxtable. The critic celebrates—and laments—buildings in New York, Boston, Dublin, Paris, and the American small town. Random House; 320 pages; $24.95; November.

Writers at Work, edited by George Plimpton. The seventh collection in *The Paris Review* series includes talks with Milan Kundera, Philip Larkin, Edna O'Brien, and Philip Roth. Viking; 384 pages; $22.95; October.

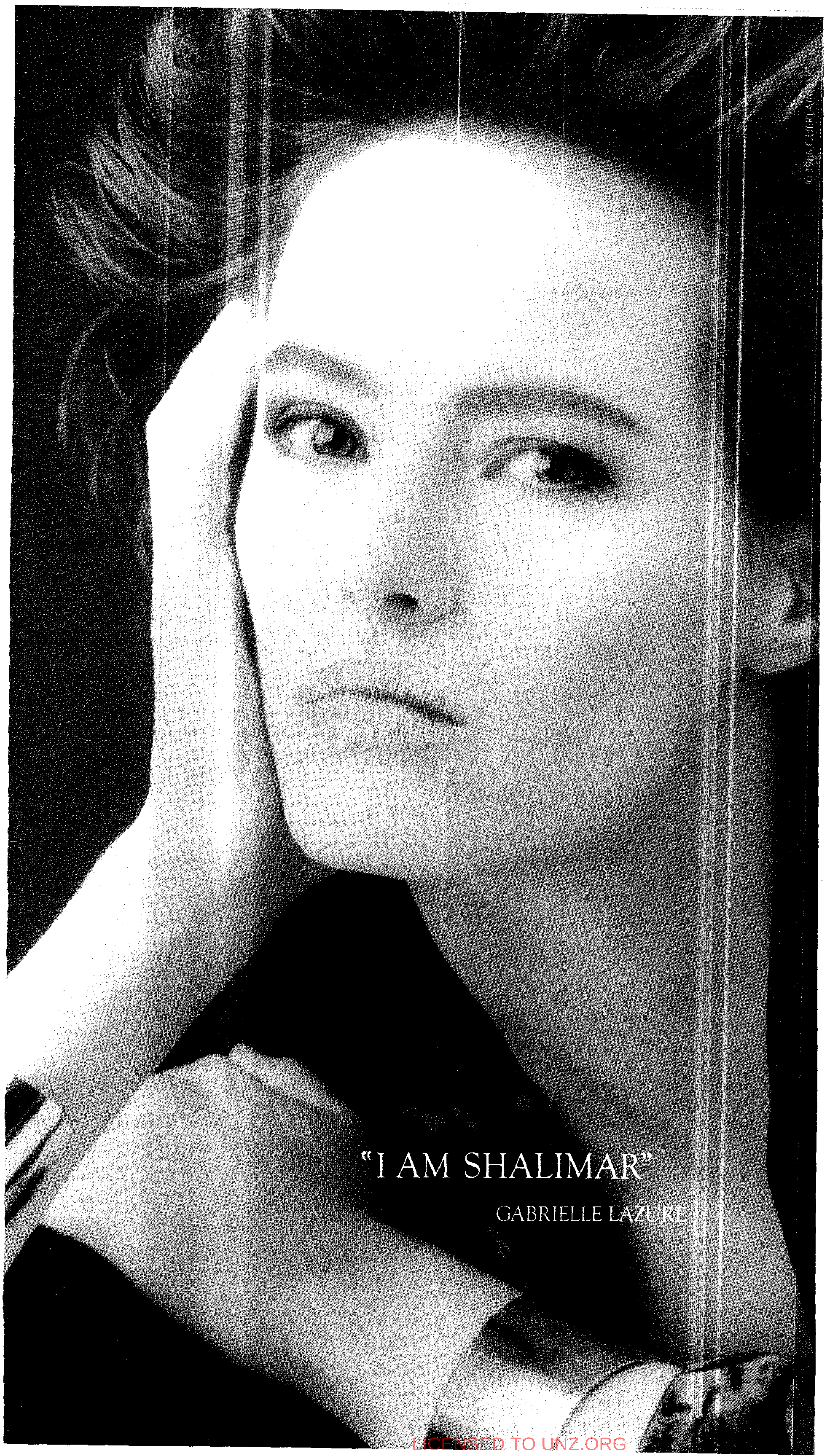
Writing in Restaurants, by David Mamet. Essays on acting, poker-playing, Hollywood, Tennessee Williams, Chekhov, critics, and other topics, by the author of *Glengarry Glen Ross.* Viking; 192 pages; $16.95; December.

The Mechanic Muse, by Hugh Kenner. The critic of Pound, Eliot, and Joyce shows how modern technology has altered the way writers view the world. Oxford University Press; 144 pages; $12.95; November.

The Uses of Literature, by Italo Calvino. Myth and folktale, the image of the city, and the heroic journey are the themes that animate Calvino's discussions of classic and contemporary writers. Harcourt Brace Jovanovich; 352 pages; $17.95; October.

A Grand Street Reader, edited by Ben Sonnenberg. Murray Kempton, W. S. Merwin, Luis Buñuel, and others are contributors to this collection from the literary magazine. Summit Books; 448

Photographs: left, Gianfranco Gorgoni/Contact; center, Gamma-Liaison. Drawing from *Where the Wild Things Are* (©1963 by Maurice Sendak. Courtesy of Harper & Row Publishers, Inc.).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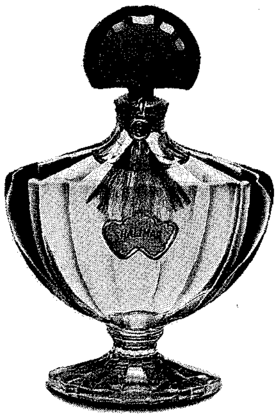

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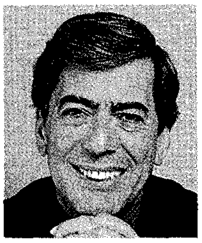
pages; $16.95 (paper, $10.95); October.



The Perpetual Orgy, by Mario Vargas Llosa. With no fictional character, says Vargas Llosa, has he "had as clearly passionate a relationship as Emma Bovary," so this book is a history and criticism of Flaubert's great work. Farrar, Straus and Giroux; 275 pages; $17.50; November.

STRICTLY BUSINESS

The Entrepreneurs, by Robert Sobel and David B. Sicilia. Heroes of the American business scene, from P. T. Barnum to Mary Kay, are profiled in this survey of successes. Houghton Mifflin; 352 pages; $29.95; October.

The Real Coke, the Real Story, by Thomas Oliver. How the mighty soft-drink company floated the biggest fiasco since the Edsel. Random House; 224 pages; $17.95; October.

Made in Japan, by Akio Morita, with Edwin M. Reingold and Mitsuko Shimomura. The chairman of Sony discusses the rise of his company and its relations with the United States. E. P. Dutton; 320 pages; $18.95; October.

The Deal of the Century, by Steve Coll. The story of the breakup of AT&T and its implications for the future of our phone system. Atheneum; 384 pages; $17.95; November.

Behind Closed Doors, by Hope Lampert. The stories of such major financial maneuvers as Bank of America's merger with Seattle First National and Citibank's buy-out of Brazil. Atheneum; 384 pages; $19.95; November.

McDonald's, by John F. Love. The author goes behind the golden arches for the personalities and policies behind the success of the fast-food company. Bantam; 480 pages; $19.95; November.

FOREIGN AFFAIRS

Shadows and Whispers, by Dusko Doder. The former Moscow-bureau chief for the Washington *Post* tells how policy is made inside the Kremlin. Random House; 352 pages; $19.95; November.

Another Day of Life, by Ryszard Kapuściński. The author of *Shah of Shahs* re-

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P A R T V

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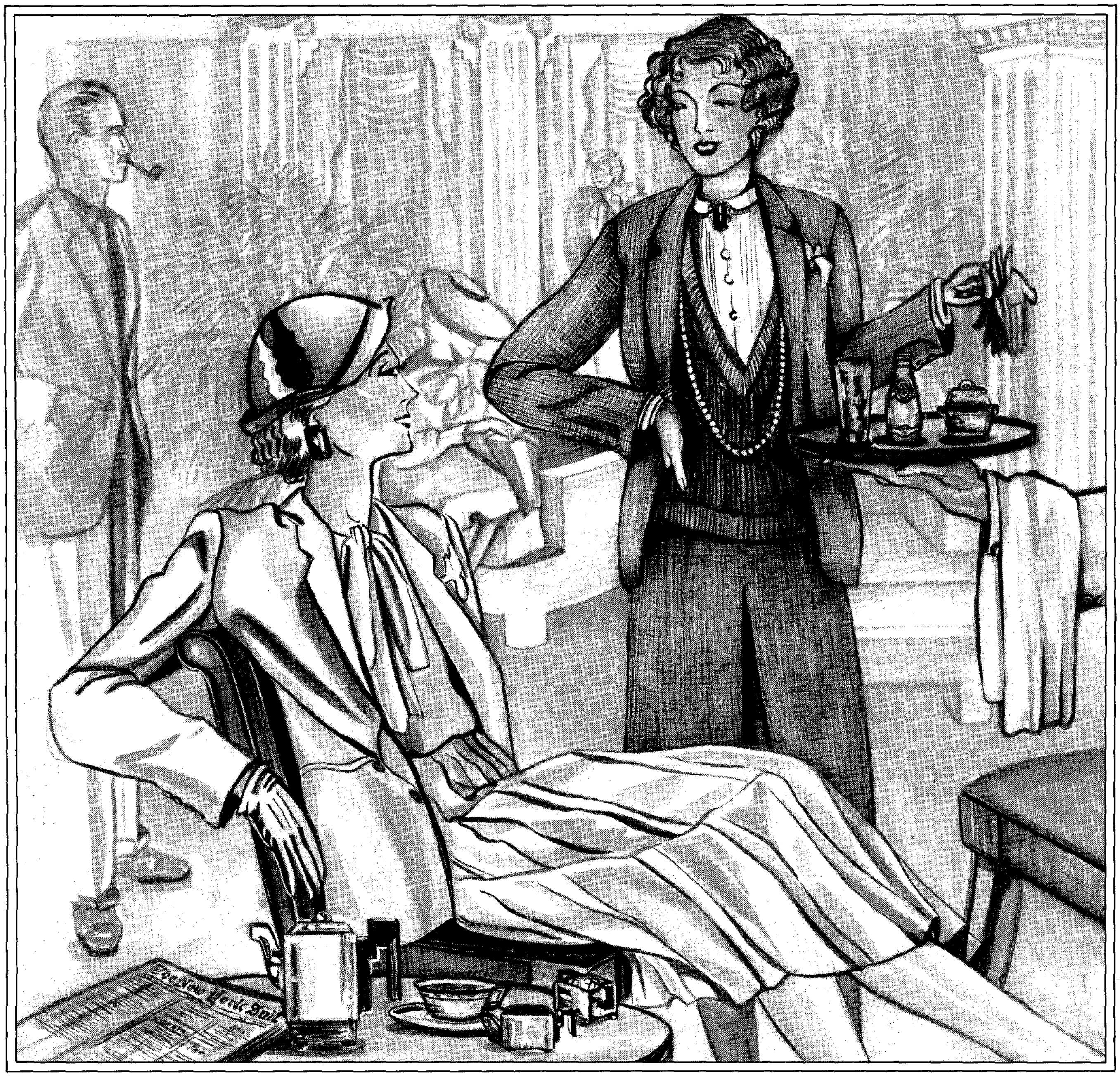

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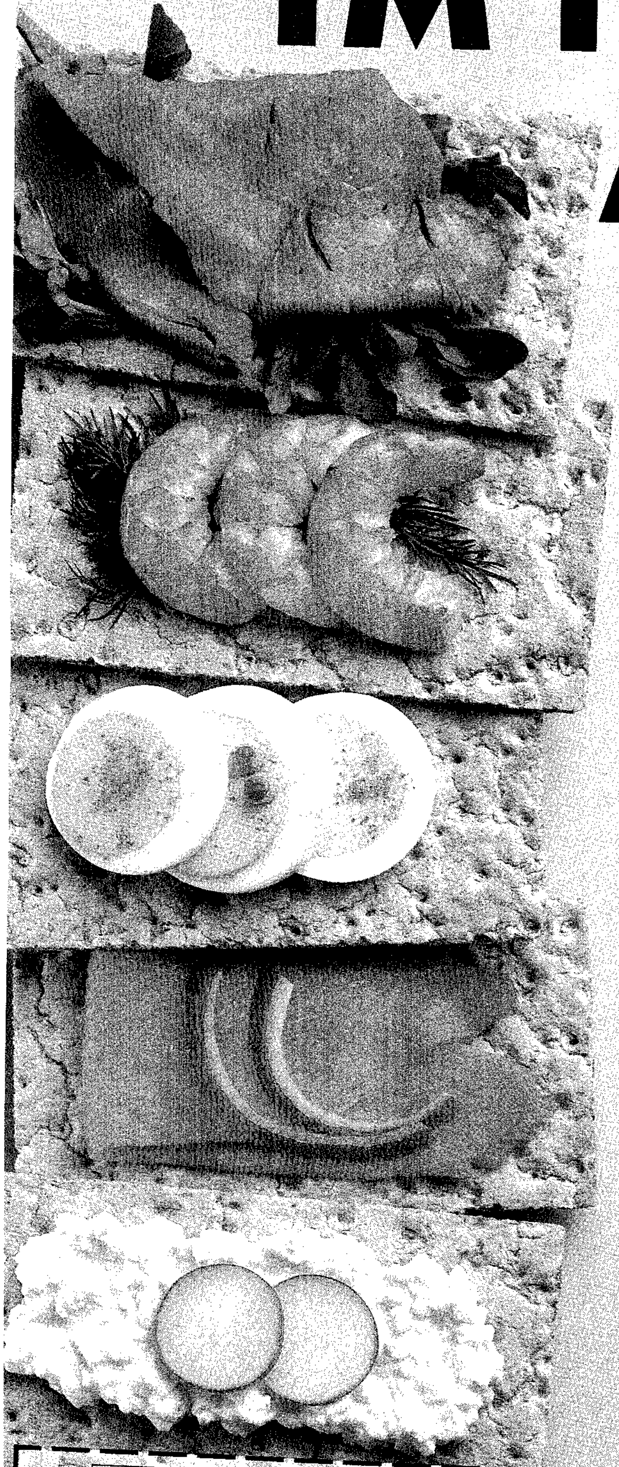

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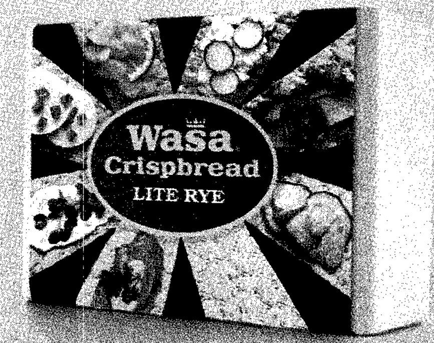

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ports on the end of colonial rule in Angola and the murderous struggle to determine who will rule the new country. Harcourt Brace Jovanovich; 160 pages; $15.95; October.

Of Prisons and Ideas, by Milovan Djilas. The Yugoslav dissident recalls his mental and physical sufferings while incarcerated by two dictatorships for his beliefs. Harcourt Brace Jovanovich; 144 pages; $14.95; November.

INSIDE U.S.A.

Cities on a Hill, by Frances FitzGerald. Reports from four visionary communities in America—Jerry Falwell's church, the Rajneeshee commune in Oregon, a retirement village in Florida, and the San Francisco gay community. Simon and Schuster; 432 pages; $19.95; October.

White Town Drowsing, by Ron Powers. The CBS media critic writes about his and Mark Twain's hometown of Hannibal, Missouri. The Atlantic Monthly Press; 320 pages; $17.95; November.

The Cycles of American History, by Arthur M. Schlesinger Jr. A study of the values of the American people and the policies of their leaders across generations. Houghton Mifflin; 512 pages; $22.95; October.

The Illustrated History of the Supreme Court of the United States, by Robert Shnayerson. More than 300 pictures take us into the past and behind the scenes of the top judicial body. Harry N. Abrams; 304 pages; $60; November.

Remaking America, by Barbaralee Diamonstein. A theater turned nightclub, a brothel turned business office—second lives for old buildings throughout the country. Crown; 204 pages; $28.95; November.

The League, by David Harris. The story of the power shifts and struggles that have fractured the National Football League. Bantam; 672 pages; $21.95; October.

Rising From the Plains, by John McPhee. The story of a female geologist who grew up on a Wyoming ranch at the turn of the century. Farrar, Straus and Giroux; 200 pages; $15.95; October.

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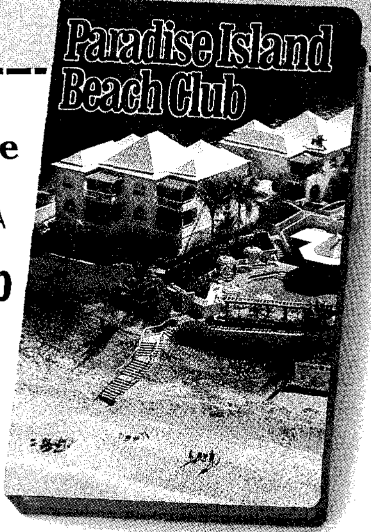

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BOOKS

THE SILVER SCREEN

Zeffirelli, by Franco Zeffirelli. The flamboyant opera and movie director writes of his time as a partisan fighting the Nazis and of his glamorous career. Weidenfeld & Nicolson; 320 pages; $19.95; October.

Dark Victory, by Dan E. Moldea. A history of MCA, the huge entertainment empire whose tentacles, the author says, reach to the White House. Viking; 384 pages; $18.95; October.

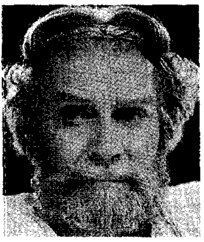
City of Nets, by Otto Friedrich. A portrait of the personalities and power of Hollywood in the forties. Harper & Row; 416 pages; $22.95; November.

Great Movie Directors, by Ted Sennett. The work of more than 200 filmmakers is reviewed and illustrated in this book that takes us from silent days to *Star Wars* clones. Harry N. Abrams; 320 pages; $35; October.

ONSTAGE

Subsequent Performances, by Jonathan Miller. The theater and opera director analyzes the difficulties in reinterpreting classic works of drama. Viking; 288 pages; $25; October.

Theater in America, by Mary C. Henderson. More than 300 illustrations chronicle two centuries of drama on and off Broadway and points west. Harry N. Abrams; 320 pages; $45; October.



On Acting, by Laurence Olivier. The great lord of the theater discusses Shakespearean acting and reveals a half-century of secrets, from exercise routines to padded tights. Simon and Schuster; 368 pages; $18.95. November.

Caught in the Act, by Don Shewey and Susan Shacter. In photographs and interviews, New York actors reveal themselves. NAL Books; 208 pages; $19.95; November.

IN FASHION

Elsa Schiaparelli, by Palmer White. A heavily illustrated study of the daring designer of the Art Deco age. Rizzoli; 224 pages; $40; October.

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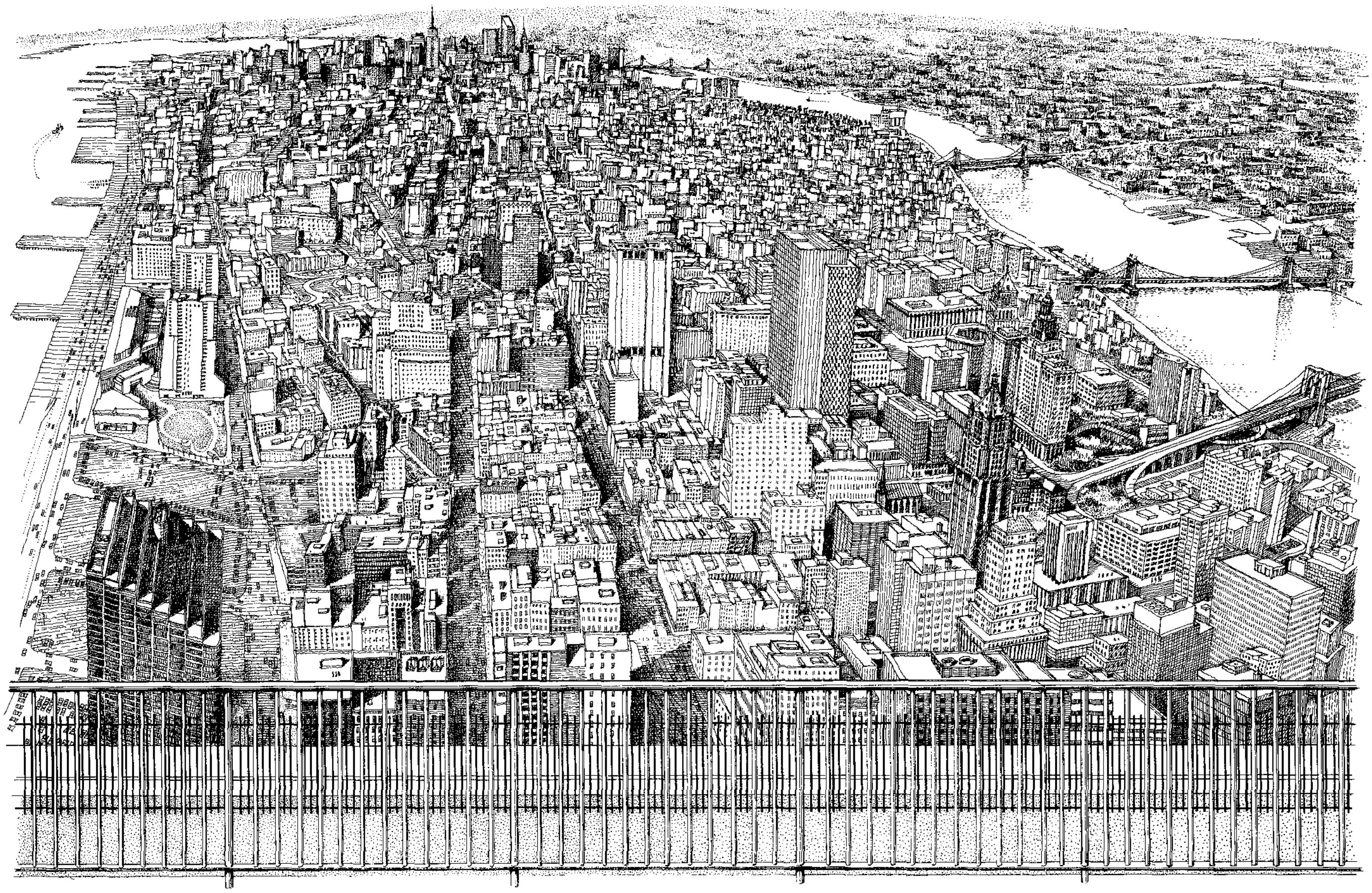

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BOOKS

The Photographic Art of Hoyningen-Huene, by William A. Ewing. The dramatic, sensual pictures of the photographer who shot fashion and travel for *Vogue* and *Harper's Bazaar* in the twenties and thirties. Rizzoli; 296 pages; $50; October.

The Shopping Bag, by Stephen C. Wagner and Michael L. Closen. Elegant ephemera from smart shops the world over. Crown; 96 pages; $22.50; October.

SHORT STUFF

Where You'll Find Me and Other Stories, by Ann Beattie. Fifteen short stories written in the past five years by the painter of chilly scenes and tiny epiphanies. Simon and Schuster; 176 pages; $14.95; October.

To Skin a Cat, by Thomas McGuane. Twelve short stories about "the human heart under fire," by the author of *Ninety-two in the Shade.* E. P. Dutton; 240 pages; $16.95; October.

Jean Rhys: The Collected Short Stories. Thirty-six stories of passion and loneliness set in London, Paris, and the Caribbean, by the author of *After Leaving Mr. Mackenzie.* Norton; 372 pages; $19.95; November.

The Art of the Tale, edited by Daniel Halpern. An anthology of stories written since World War II by such authors as Samuel Beckett, James Baldwin, Grace Paley, and Alberto Moravia. Viking; 832 pages; $24.95; November.

OTHER PEOPLE'S LIVES

Chekhov, by Henri Troyat. The tragic life of the great Russian playwright and short-story writer, as recounted by the author of a biography of Tolstoy. E. P. Dutton; 384 pages; $22.50; November.

The Wise Men, by Walter Isaacson and Evan Thomas. Portraits of the six men who created the American century—Dean Acheson, Averell Harriman, George Kennan, Charles Bohlen, Robert Lovett, and John McCloy. Simon and Schuster; 816 pages; $22.95; October.

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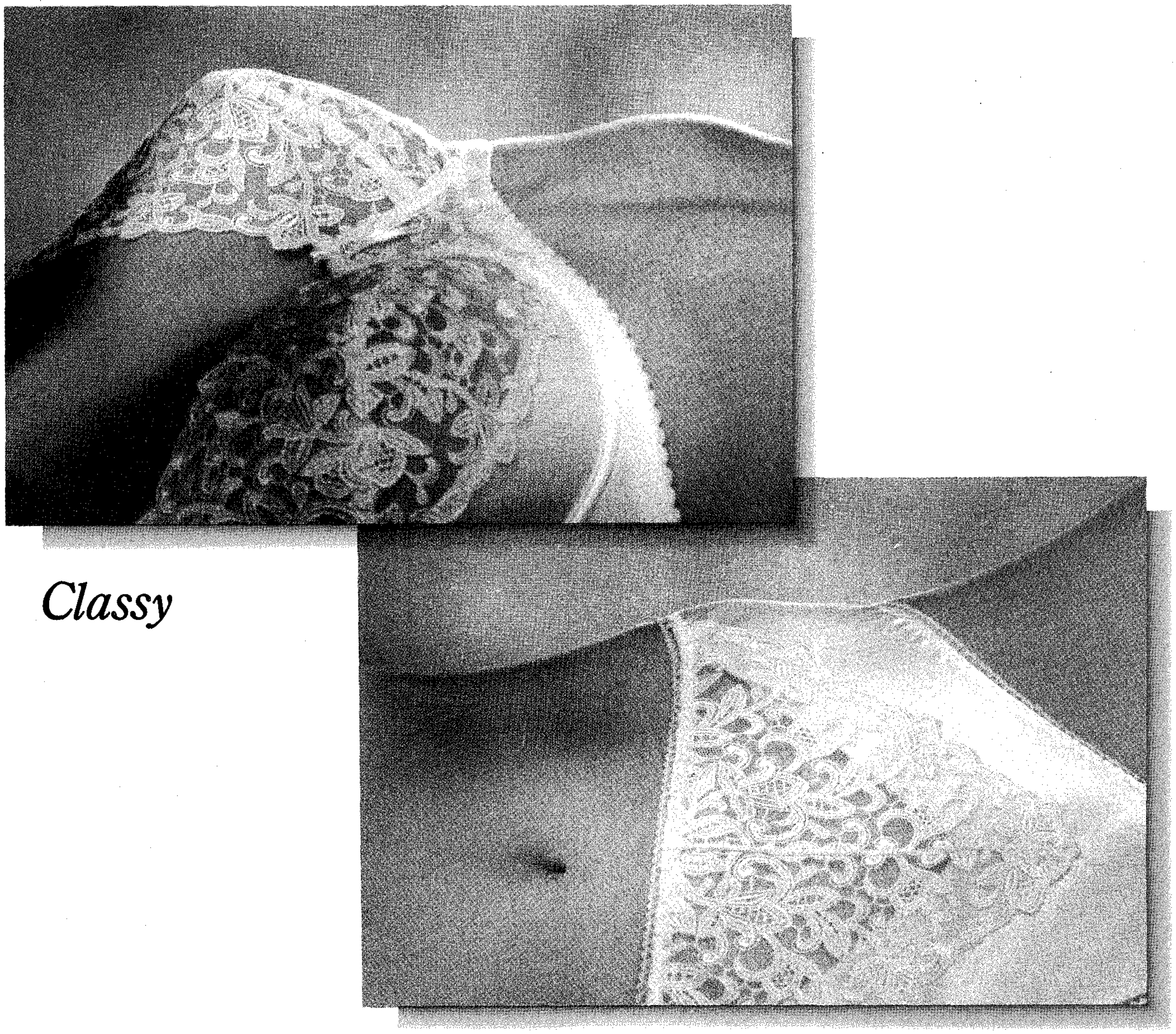

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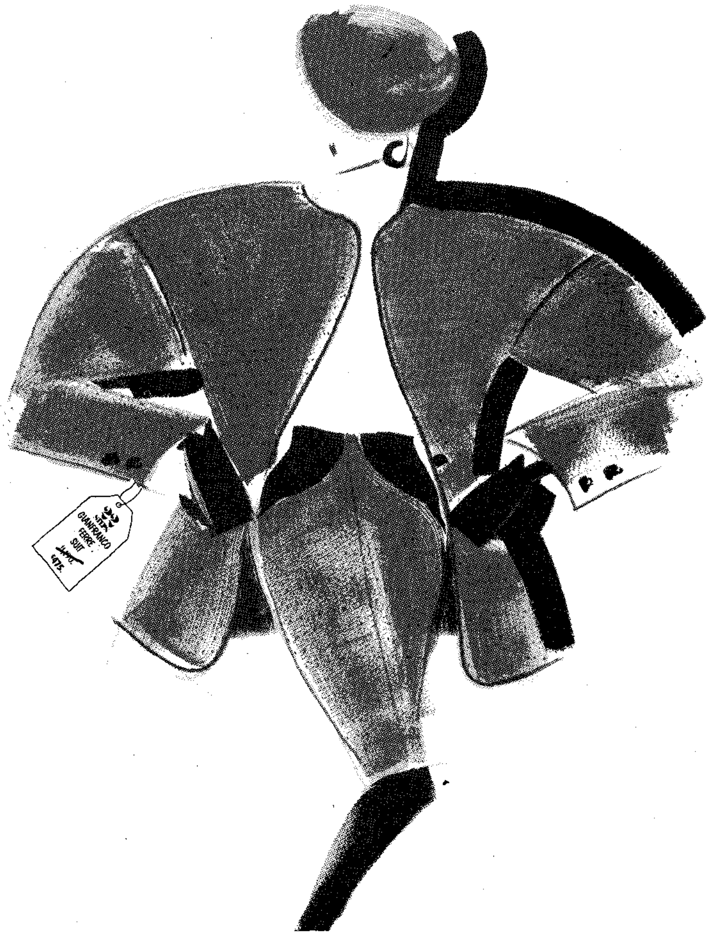

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BOOKS

Pat Nixon, by Julie Nixon Eisenhower. The former First Lady's daughter traces Mrs. Nixon's life, from a mining shack to the White House, and her behind-the-scenes influence on the president. Simon and Schuster; 480 pages; $19.95; November.

Emily Dickinson, by Cynthia Griffin Wolff. A critical biography of the very private poet of Amherst. Alfred A. Knopf; 608 pages; $25; November.

Lillian Hellman, by William Wright. The story of a contentious writer and her several invented lives. Simon and Schuster; 400 pages; $18.95; November.

First Lady, by Chris Wallace. Interviews with friends and family of Nancy Reagan make up this lavishly illustrated portrait of the lady in red. St. Martin's Press; 160 pages; $22.50; October.

Joe and Marilyn, by Roger Kahn. The author of *The Boys of Summer* reviews the lives of Joe DiMaggio and the sex goddess to whom he was briefly married. William Morrow; 388 pages; $17.95; October.

Going Solo, by Roald Dahl. The author of naughty stories recalls his experiences as a fighter pilot with the RAF during the Second World War. Farrar, Straus and Giroux; 208 pages; $14.95; October.

Voltaire, by A. J. Ayer. The logical-positivist philosopher analyzes the life of the hero of the Enlightenment. Random House; 224 pages; $19.95; October.

Salvador Dali, by Meryle Secrest. A biography of the showman-surrealist who has provoked the public for over 50 years, by the author of a life of Bernard Berenson. E. P. Dutton; 320 pages; $22.50; November.

Dancing on My Grave, by Gelsey Kirkland, with Greg Lawrence. The former star of the American Ballet Theater writes of her disastrous affair with Baryshnikov and her struggles with anorexia and cocaine. Doubleday; 360 pages; $17.95; October.

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David E. Davis, Jr.
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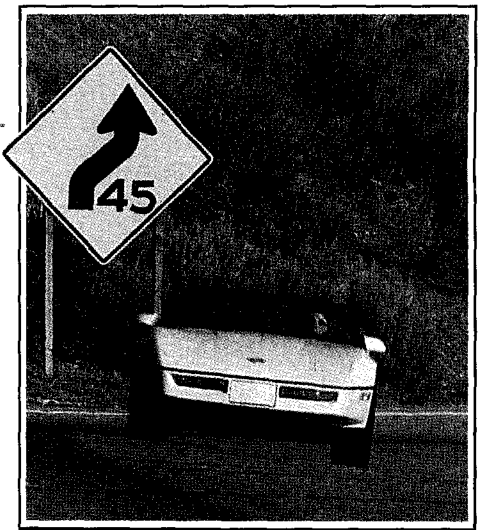

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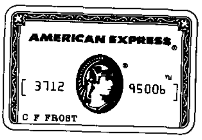

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BOOKS

Marilyn, by Gloria Steinem. The *Ms.* editor ponders the life of Monroe, whom she once met at the Actors Studio. Henry Holt; 224 pages; $24.95; November.

Chaim Weizmann, by Norman Rose. A biography of the statesman who was founder and first president of Israel. Viking; 544 pages; $24.95; November.

MISCELLANY

Skywriting by Word of Mouth, by John Lennon. A collection of the former Beatle's songs and stories, including "The Ballad of John and Yoko," illustrated with his own drawings. Harper & Row; 160 pages; $12.95; October.

Funny Sauce, by Delia Ephron. A humorous look at life in the new extended family—you, your spouse, your former spouse, and everybody's kids. Viking; 224 pages; $14.95; October.

Reckless Disregard, by Renata Adler. An analysis of two libel suits—General William Westmoreland's against CBS and Ariel Sharon's against Time Inc. Alfred A. Knopf; 224 pages; $16.95; October.

A Dark Science, by Jeffrey Moussaieff Masson. An attack on the medical profession's attitude toward women, by the writer who criticized Freud's seduction theory. Farrar, Straus and Giroux; 176 pages; $15.95; December.

OUR CROWD

Delicious Sex, by Gael Greene. Recipes for erotic adventures, by the author of *Blue Skies, No Candy* and *Dr. Love.* Prentice-Hall; 224 pages; $15.95; October.

The Other Guy Blinked: How Pepsi Won the Cola Wars, by Roger Enrico, with Jesse Kornbluth. The president of Pepsi-Cola discloses his company's strategy in the soft-drink sweepstakes. Bantam; 288 pages; $17.95; November.

New York Confidential, by Sharon Churcher. From high society to low life, a cheeky insider's tour of Manhattan's public faces in naughty places. Crown; 256 pages; $15.95; December.

RHODA KOENIG

Photograph by Annie Leibovitz/Contact Press Images.

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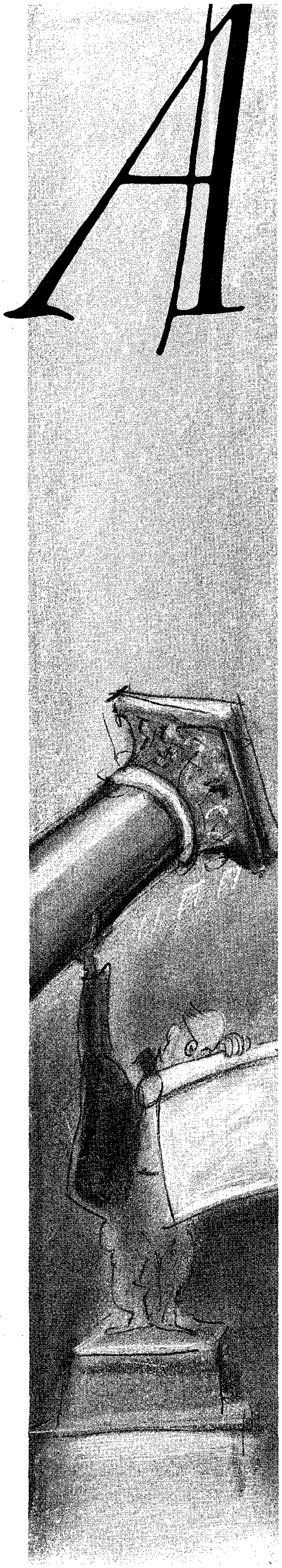


ARCHITECTURE

ALEXANDER COOPER

TAKES ON TRUMP'S GARGANTUAN PLAN FOR THE WEST SIDE

THERE ARE TIMES WHEN ALEXANDER COOPER doesn't sound much like an architect at all. "I don't sell buildings," he says, "I sell places." The key to making big cities, he insists, is "thinking small."

Unorthodox as his views may seem to be, Cooper, 50, has been remarkably successful at making them work. He has done master plans for developments in Chicago and Kansas City. He has designed housing for the homeless in Brooklyn. He is working on a reorganization of the grounds of the Cathedral of St. John the Divine, and he's developing a plan to relocate Madison Square Garden.

By far the most ambitious example of his art, though, is Battery Park City. Designed with his longtime partner, Stanton Eckstut (who recently split off to help form a new team, the Ehrenkrantz Group / Eckstut), Battery Park City is the most humane development of its scope ever built in this country. Now on his own, as head of Alexander Cooper & Partners, Cooper is confronting what is likely to be an even greater challenge. This summer, Donald Trump, facing protracted guerrilla warfare with Upper West Siders opposed to his scheme for Television City, to be built on the old Pennsylvania Railroad yards, called on Cooper to redesign it. The new plan is to be released later this month.

Cooper is replacing Trump's original master planner, Chicago's Helmut Jahn. "The problem with Jahn's plan," says Trump, "was that it was both loved and hated. Cooper is good at working with the community. I don't want to take the best piece of urban land in America and do something urban America doesn't like. This plan could be one of the classics."

Trump is celebrated for ignoring his advisers. And despite Cooper's commitment to small scale, the developer is still wedded to his own fantasy for Television City, a 150-story tower that would make him master of the world's tallest building. But Trump has already made one crucial change in his overall approach: Instead of having all his buildings designed by a single architect (it was to have been Jahn), he plans to turn them over to several.

Cooper is cautious about discussing the Penn Yards plan. But he says it will be "substantially different" from the original. He also says that it will be "significantly different" from Battery Park City. For now, he foresees more, and smaller, buildings than the cluster of enormous towers Jahn proposed, and "one very tall building—if it survives."

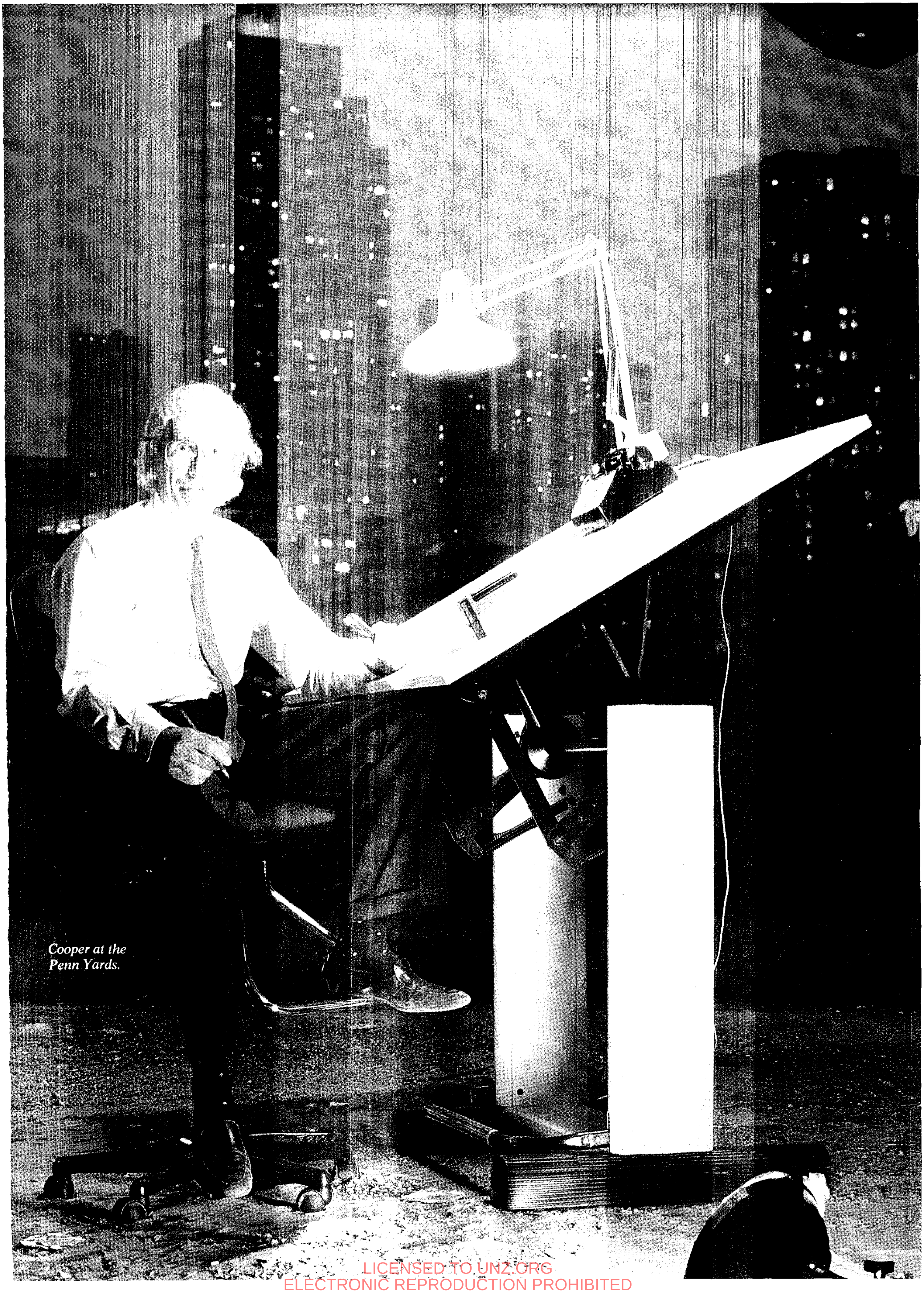
Born in Pittsburgh, Cooper got his taste for tackling big problems bit by bit as an architecture student at Yale. While there, Cooper recalls, he "reacted more strongly to things people could use than to the formal problems of individual buildings. It's easy to get buried in the mythology of size. But nobody ever sees it that way from the street." Since then, while designing the occasional individual building himself, he has concentrated on the framework for other architects' work.

After stints in the offices of Philip Johnson, Edward Larrabee Barnes, and the City Planning Commission, Cooper got his main chance with Battery Park City. Soon after, he was asked to prepare design guidelines for the 42nd Street redevelopment project—and was forced to watch officialdom override some of his most enlightened suggestions on heights, setbacks, and materials. But with Battery Park City now well out of the ground, even the most devoted apostles of grandiosity are coming around.

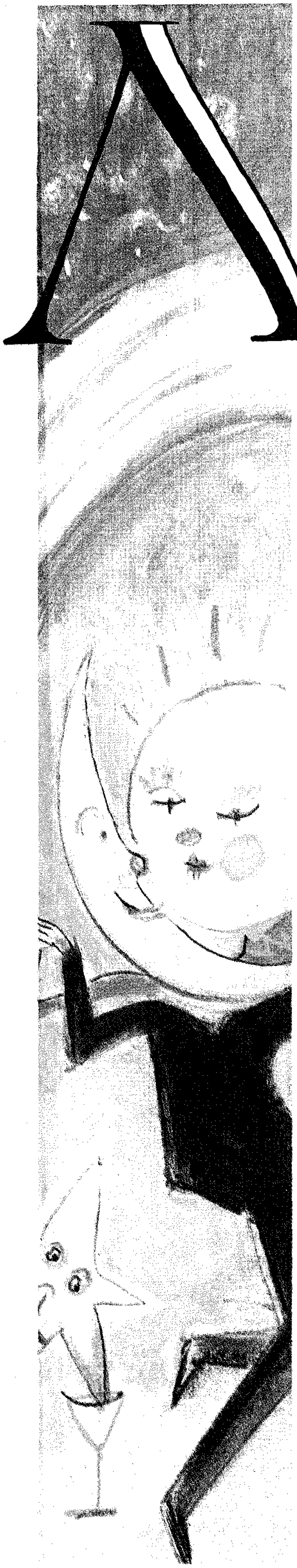
Nevertheless, there is talk that Trump will eventually try to pressure Cooper into line—or bench him. Cooper's decision to sign on with Trump has already lost the architect some business. (One longtime ally has accused him of "immorality.") And the neighborhood forces that have defeated every Penn Yards plan for a quarter of a century are gathering again.

Why is Cooper putting his future so deep in such jaws? "I've always been a city person," he says, "and this is a crucial part of this city. It raises absolutely every public policy and design issue. How can I not deal with that?" CARTER WISEMAN

PHOTOGRAPH BY FRANK SCHRAMM



Cooper at the Penn Yards.



NIGHT LIFE

LIBERACE

WILL SOAR LIKE PETER PAN OVER THE RADIO CITY STAGE

"I'M NOT LIKE OTHER PERFORMERS," LIBERACE says with uncharacteristic understatement. "I don't depend on a hit record, or a television show, or anything so immediate. I just try to keep a foot in the door."

Indeed, in the history of show business, it's hard to find anyone who's anything like Liberace. Few pianists, for example, fly onto the concert stage, as Liberace will at Radio City Music Hall from October 16 through November 2. His act will also include a dance number with the Rockettes, a film of Liberace's hand (the better to see his rings), and a tribute to the Statue of Liberty in which Liberace will appear in red-white-and-blue shorts as a 26-foot replica of the Statue holds aloft—what else?—a candelabrum.

In previous shows, Liberace has emerged from a giant Fabergé-style egg, wearing more than 100 pounds of pink feathers. He has also appeared in a rhinestone-studded floor-length mink and sat down at a rhinestone-encrusted piano. "If I went onstage in a suit, they would think I was crazy."

But while Liberace is known for his sly, corny persona and his unabashed love of excess, the offstage Liberace is something a little different: a shrewd, tough-minded handler of his own career. So much so that these days he can demand a $1-million minimum fee for endorsing products. And he recently entered into a lucrative licensing deal for Liberace dolls, which will sell for about $100 at such stores as F.A.O. Schwarz.

"I think of myself as a product that I created," he says. "It's serious business." He applies that same hardheaded approach to his stage presentations. When Radio City tried to put its two-hour Easter pageant on the same bill with him two years ago, he balked, saying the whole show would run too long. "I said, 'You can have either the Resurrection or you can have Liberace. But you can't have both.' "

Liberace—born Wladziu Valentino Liberace in West Allis, Wisconsin, 67 years ago—developed his own particular brand of show-business savvy very early on. One night in 1939, after he had finished his classical repertoire in La Crosse, Wisconsin, a member of the audience called out for "Three Little Fishies." Instead of throwing a tantrum, he sat down and played a classical version of the song, smiling and winking at the crowd. "They loved it," he recalls. "I was on my way."

By the 1950s, his career had taken off and he had his own television show, which made him famous. Critics savaged his act, complaining about the way Beethoven's "Moonlight" Sonata became a four-minute number in his hands. "They've got me crying—all the way to the bank" was his reply. His success continued as he sold out both Carnegie Hall and Madison Square Garden and later signed a $3-million-a-year Las Vegas contract. "You know the bank I used to go crying to?" he says. "Now I own it."

Even when his star seemed to dim slightly in the 1960s and 1970s, he continued to manage his career wisely. Wary of overexposure, he began to be selective about his concert dates and branched out, appearing in the film *The Loved One* and as a villain named Fingers on *Batman*. As a result, he avoided becoming a fading nostalgia item.

For the past few years, he has spent much of his time in Las Vegas putting together the Liberace Museum, Liberace's Tivoli Gardens Restaurant, the Liberace shopping mall, and the Liberace Scholarship Fund, which gives college and conservatory grants to young artists. Also, this fall Harper & Row will publish *The Wonderful Private World of Liberace*. "The editor said—if you can believe it—I was too economical with some of my verbiage at first."

With all this activity and some smart real-estate investments, Liberace has become a very wealthy man. He recently discovered that he could maintain his annual concert income of more than $4 million by playing half as many nights as usual. So once his dates at Radio City are done, he will concentrate on his other projects. "I'm going to be holding back," he says. "I don't want people to say, 'Oh, Liberace again,' when I come to town. I wanna be missed."

PETER BLAUNER

ALSO: MEL TORMÉ, KAREN AKERS, THE PALLADIUM LIVE, BUCK CLAYTON, MELBA

PHOTOGRAPH BY IAN VAUGHAN

Baldwin

LINDA RONSTADT AND THE ROCHES DO A GLASS ACT. BLOSSOM DEARIE WARBLES, BULLMOOSE JACKSON SHOUTS, GENESIS ROCKS ON. STEVE WINWOOD IS BACK IN THE NIGHTLIFE.

SOMETHING TO SING ABOUT

The Velvet Fog will roll in September 9, when **Mel Tormé** starts his four-week stand at Michael's Pub. Tormé began performing at four, and he has been going strong ever since. His breezy, smooth style is equally suited to jazz and popular songs—his repertoire runs from "Stormy Weather" to Lennon and McCartney.

When last seen, **Karen Akers** was playing "the other woman" in *Heartburn.* This fall, the statuesque singer-actress (she made her stage debut in *Nine*) will turn her smoky voice to songs by Jacques Brel, Stephen Sondheim, Edith Piaf, and Billy Joel—at the Ballroom November 4 through 15. **Blossom Dearie** will be handling the early show, beginning October 15.

LET'S ROCK

A lot of rock bands are discovering the joys of country music these days, but **Joe Ely** is an authentic roots rocker. He'll perform at the Bottom Line September 11 and 12. Ely's traditional West Texas sound—a mix of rockabilly, country and western, and R&B—has always come across better live than on records. He'll turn his bluesy honky-tonk voice to such songs as "Gambler's Bride" and "She Never Spoke Spanish to Me." Also at the Bottom Line: **Buster Poindexter,** David Johansen's lounge-singing alter ego, September 10, 17, and 24.

England's **The Smiths** combine Johnny Marr's chiming Celtic guitar, lead singer Morrissey's whining voice, and lyrics that deal with politics, vegetarianism, and homosexuality. They'll be at Radio City Music Hall September 16. Comedian **Rodney Dangerfield,** who has found respect at last, takes over September 19 and 20. Later this month, it'll be **Ashford and Simpson,** the husband-and-wife duo who wrote some of Motown's biggest hits, including "Ain't No Mountain High Enough," before going out on their own in the seventies (September 26 and 27). Ever since his days with the Velvet Underground, **Lou Reed** has played gritty, urban music. In recent years he has become something of a romantic—but he's still a passionate rock and roller. He'll be at the Music Hall October 1.

From Piaf to Billy Joel: Karen Akers sings at the Ballroom.

Mel Tormé at Michael's Pub.

Genesis began in 1970 as a British art-rock quintet. There are just three members left, and these days the group puts out first-class pop hits. Guitarist Mike Rutherford and lead singer-drummer *extraordinaire* Phil Collins have both had big successes away from the band—Rutherford with Mike and the Mechanics, Collins on his own. But together they'll join keyboard player Tony Banks September 29 and 30 and October 1 and 2 at Madison Square Garden. Also at the Garden: **Elton John,** September 11 through 14; **Stevie Wonder,** on the twenty-sixth and twenty-seventh.

Steve Winwood had his first hit at seventeen, when he sang "Gimme Some Lovin' " with the Spencer Davis Group. Later, the virtuoso keyboard player and haunting singer formed Traffic, and gave that band its signature sound—a seamless fusion of blues, folk, jazz, and rock. Winwood's latest album, *Back in the Highlife,* has put *him* back on the charts, and he'll be winding up the summer music series at Pier 84 on

Photographs: top, Stan Fellerman; bottom, David Redfern/Retna.

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USE WITH OIL AND VINEGAR

Just think what you can do with it.

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September 12 and 13. Opening will be reggae man **Jimmy Cliff.**

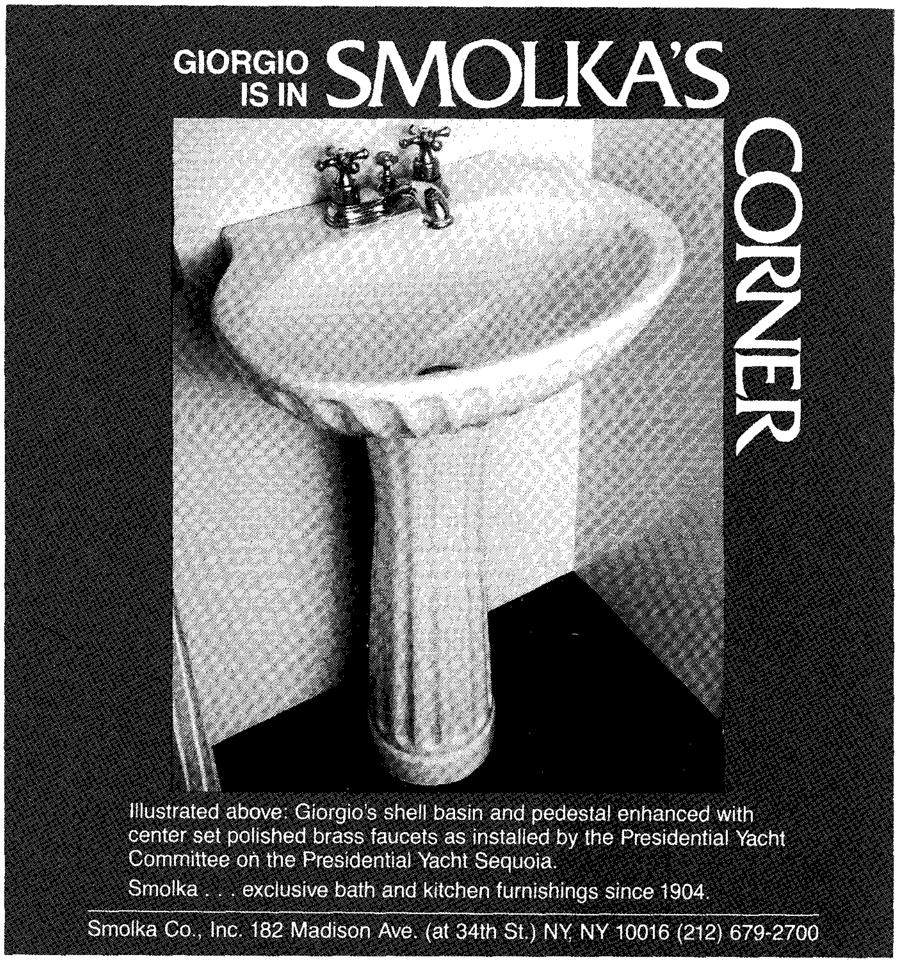
The Palladium, which started life in 1926 as the Academy of Music, has come full circle: The club will be presenting live music every Wednesday night from now on. September 17, **Kid Creole and the Coconuts,** August Darnell and Andy Hernandez's eccentric dance band, will stop in. On September 24, it'll be **Ryodo Gumi,** the next big thing from Japan. On September 15, **Stevie Wonder** will play host for an anti-drug benefit celebrating KISS-FM's fifth birthday. Performers will include **Freddie Jackson** with **Melba Moore, Whodini, Howard Hewitt,** and **Gwen Guthrie.**

Respectable at last: Rodney Dangerfield.

Georgia's **R.E.M.**—known for its ringing guitars (many comparisons to the Byrds have been made), muffled vocals, and obscure lyrics—has long been a critical and underground success. On its latest album, *Lifes Rich Pageant,* the band has hardened its sound (these days you can even hear the words) and really started rocking. The group will stop in at Madison Square Garden's Felt Forum early in November.

THE JAZZ ERA

Bassist **Dave Holland** has played with Anthony Braxton and Miles Davis. September 9 through 14, he'll be at Sweet Basil with his own quintet, which features Kenny Wheeler, Julian Priester, Steve Coleman, and Marvin "Smitty" Smith. Then, September 16 through 21 and September 23 through 28, it's **Cedar Walton, Ron Carter,** and **Billy Higgins.** Keyboardist Walton, who played with Art Blakey and the Jazz Messengers, is known for his smooth, blues-based playing. Rhythmically inventive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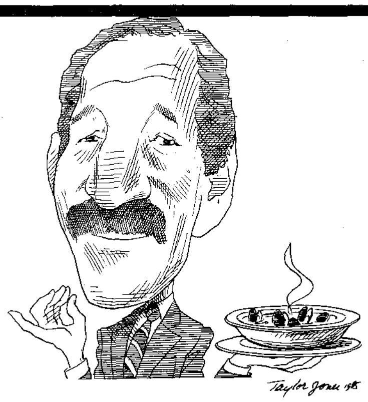

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bass player Carter and drummer Higgins round out the trio. And every Sunday, it will be 81-year-old jazz trumpeter **Doc Cheatham,** who got his start with Cab Calloway.

Flutist and bandleader **Herbie Mann** mixes jazz, R&B, and rock in his music. He'll be at the Blue Note September 16 through 21. October 14 through 19, **Oscar Peterson,** probably the most recorded jazz pianist, will take over. Peterson, who has appeared with Ella Fitzgerald, Louis Armstrong, and Dizzy Gillespie, is a fluid player who combines swing and bop to achieve his own sound. On November 24, the club's Big Band Festival will kick off with **Toshiko Akiyoshi and the New York Jazz Orchestra.** Pianist Akiyoshi's bop-style band features Lew Tabackin, her husband, on flute and saxophone. The club is not neglecting vocalists either: **Sarah Vaughan** will stop in September 23 through 28.

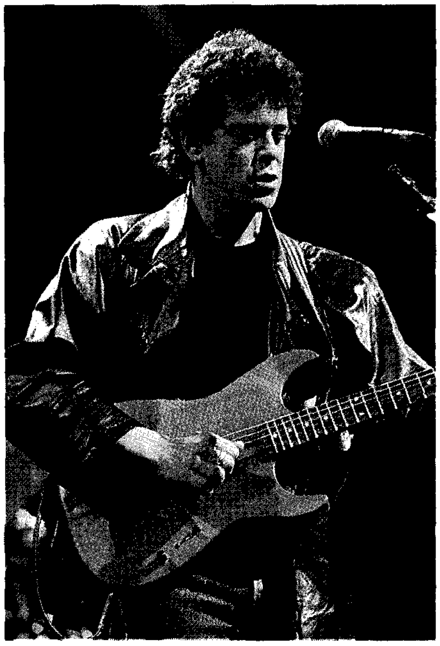
THE NEWEST WAVE

Minimalist composer **Philip Glass**'s most recent album, *Songs From Liquid Days,* features such pop performers as Paul Simon, David Byrne, Linda Ronstadt, and the Roches. Some of them will join him November 21 at Alice Tully Hall, when he plays selections from the album as well as the New York premiere of "Descent Into the Maelstrom." **Ronstadt,** the **Roches,** and **Janice Pendarvis**—who has sung backup for such avant rockers as Talking Heads and Laurie Anderson—will be on hand.

Ennio Morricone, the Italian composer who scored Sergio Leone's classic spaghetti Westerns, will be honored at the Brooklyn Academy of Music's Next Wave Festival. On October 31 and November 1, offbeat composer and musician **John Zorn** will lead 22 downtown all-stars, including guitarists Fred Firth, Arto Lindsay, and Robert Quine; percussionist Anton Fier; Christian Marclay (who "plays" the turntables); and Batucada, a Brazilian percussion quartet—in Morricone's compositions.

With a score by Talking Head David Byrne, *the knee Plays,* directed by **Robert Wilson** and choreographed by Suzushi Hanayagi, will be performed at Alice Tully Hall December 2 and 3. *The knee Plays,* part of Wilson's nine-hour "planetary opera" *the CIVIL WarS: a tree is best measured when it is down,* are brief encounters originally written as divertissements between the epic work's acts. Byrne's music is drawn from the sounds of New Orleans marching bands and classical brass chorales.

FINISHING NOTES



Lou Reed rocks at Radio City.

Photograph by Steve Jennings/L.G.I.

Rockin' After Midnight: CBGB's, the birthplace of New York punk, still features the best of the local music scene. On September 13, it'll be the spare, folky sound of guitarist **Fred Frith and Skeleton Crew.** On the nineteenth, New Jersey's the **Wygals,** the **Scene Is Now,** and **Last Round Up** will arrive. At the Pyramid, September 12, it'll be **Rat at Rat R.** Maxwell's, in Hoboken, will present psychedelic revivalists the **Dream Syndicate** September 14, and from Boston, the endearing **Jonathan Richman and the Modern Lovers** September 24 through 27. . . . Players' Choice: Jazz trumpet phenomenon **Wynton Marsalis** will be at the Joyce Theater November 25 through 30. On November 16, Celebrate Brooklyn will present **Bjimo Kouyate,** a traditional African group, at the Prospect Park Picnic House. This year, **"All Nite Soul,"** St. Peter's Church's annual jazz marathon, is dedicated to pianist Teddy Wilson. Among those performing October 12 will be **Ruth Brown; Roy Eldridge** and **Buck Clayton** will play host. The Village Gate will be featuring duos this fall; through September 21, vibraphonist **Warren Chiasson** and **Don Friedman** will play; **Teddy Charles** and **Harold Danko** will appear November 18 through 30. **Sphere,** which is dedicated to performing the music of Thelonius Sphere Monk, will be at the Village Vanguard September 9 through 14; November 4 through 9, the bluesy **James Moody** will take over there. **David Murray,** the hard-blowing tenor-saxophone player, will appear with his band at S.O.B.'s October 15 and 16. . . . Funny Ladies: The **High Heeled Women** are back with their hilarious antics. They'll be Upstairs at Greene Street Fridays in October. And **Judy Tenuta,** the accordion-playing comedienne, will appear at Caroline's September 30 through October 5. . . . Sing Out: The Lehman Center in the Bronx will offer **Eddie Fisher** and **Eartha Kitt** October 19. Meanwhile, the Westbury Music Fair will present **Liza Minelli** (September 17 through 21), country-westerner **Willie Nelson** (October 1 through 5), and the satin-voiced **Smokey Robinson**—sans the Miracles (October 18 and 19). At Tramps, country rocker **Kristi Rose** will appear with her band, the **Dying Breed,** September 14; Los Angeles bluesman **Big Jay McNeeley** will stop by October 17 and 18; on the twenty-fifth, it will be **Bullmoose Jackson,** the 66-year-old blues shouter. **Damita Joe** will be at Sweetwater's September 16 through 20, followed by **Jon Hendricks and Company** September 30 through October 4. . . . And of course, **Bobby Short** returns to the Café Carlyle September 30.

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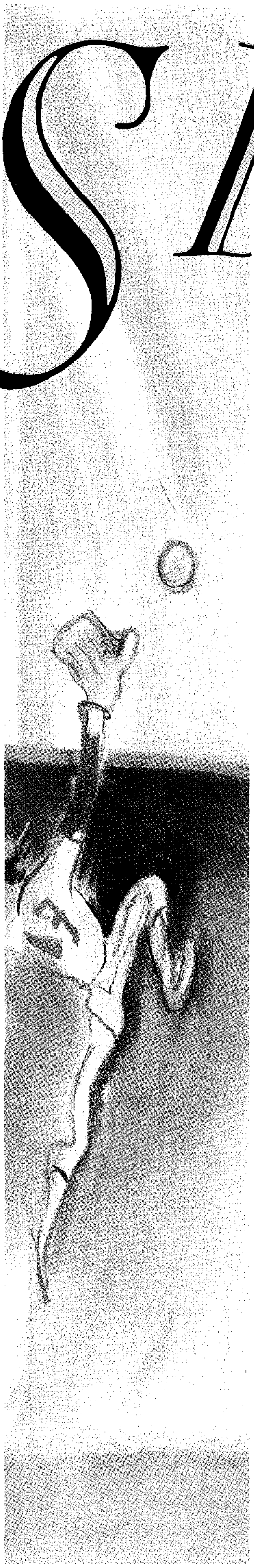
SPORTS



DAVEY JOHNSON

HAS THE ROWDY METS HEADED FOR THE RECORD BOOKS

LET'S FACE IT. ANYONE COULD HAVE MANaged the Mets this year: George Steinbrenner, George Will, George Will's grandmother . . . anyone.

George Will's grandmother, and a great many professional baseball managers, may well have figured conservatively: I have the most powerful team in baseball. I'll just set a lineup and let them play. We'll cruise to a pennant.

George Will's grandmother, placidly crocheting afghans and aphorisms in the dugout, may well have had the Mets comfortably ahead in the National League East by now. They are that talented.

Davey Johnson, however, has the Mets *overwhelmingly* ahead. In a summer that has seemed an uninterrupted celebration, with half the team (including general manager Frank Cashen) appearing on magazine covers, in commercials and even music videos, Johnson's work has been somewhat overlooked. It shouldn't be: At 43, in his third year with the Mets, he has managed a near-perfect season of baseball. He has been aggressive, creative, and at times uncanny. Every move he makes seems to pay off. He has fiddled constantly with his lineup and found work of one sort or another for everyone on the team. "That's the luxury of a big lead," he says.

"You don't have to manage one game at a time. You can look at a whole series, and figure out ways to give all your personnel playing time."

In the next few weeks, though, Johnson will shift gears after the August snooze—and the injury to Gary Carter—and start looking ahead to the League Championship and World Series. Once there, he'll have to think hard about the implications of every pitch, as the Mets become the first New York team since the 1981 Yankees to play postseason baseball. With any luck, the Mets will still be playing ball when the leaves turn brown this year, stealing the headlines not only from the football Giants and Jets but also from the Knicks and Nets and the various hockey teams.

The Mets could be playing baseball on October 26, which is the scheduled date for the seventh game of the World Series. To get that far, though, they will have to win the seven-game National League Championship Series, which begins on October 7 or 8. This could prove much more difficult than their regular-season cakewalk—especially if the opponent is the pitching-rich Houston Astros, as seems likely.

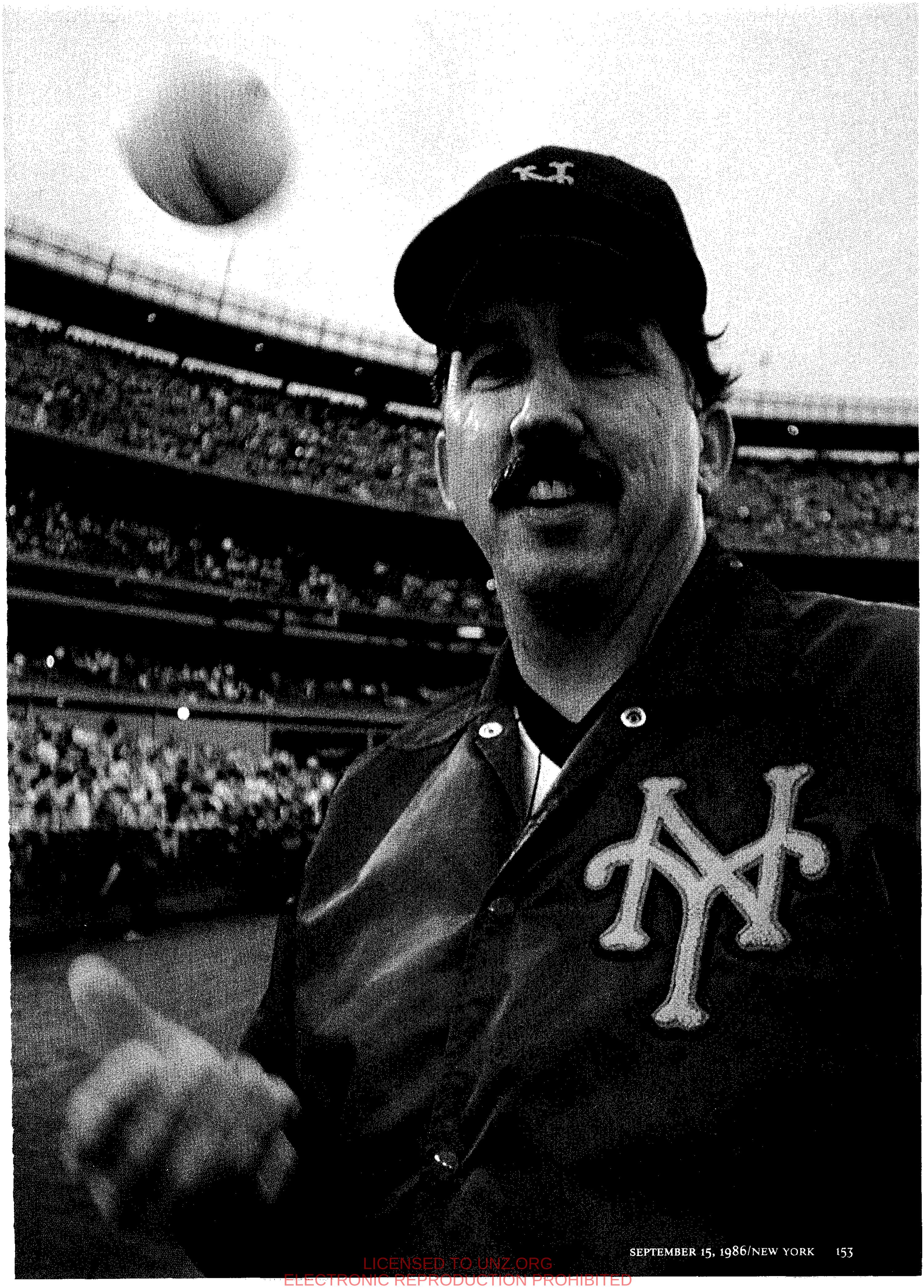
Johnson is the sort of fellow who is never complacent anywhere and has the nervous stomach to prove it. A former all-star second-baseman with the Baltimore Orioles, he had a reputation as someone who wasn't afraid to speak his mind—incessantly. He was especially feisty on the subject of computers: As a math major in college, Johnson was a pioneer in developing programs to analyze baseball statistics — a practice that didn't impress Earl Weaver, his manager, who threw Johnson's printouts into the wastebasket.

The computer remains part of Johnson's game, but it has taken a backseat to the antic hunch-playing that has distinguished his managing this year. He stuck with Ray Knight at third base, even though almost everyone insisted he was over-the-hill. He figured out all sorts of ways to use the impressive rookie Kevin Mitchell before finally giving him George Foster's left-field job in mid-season, a time when other managers might have left well enough alone (and then he chucked Foster off the team when another manager might have ignored his griping).

Johnson has even shown a willingness to admit he was wrong: In spring training, he didn't have much use for Lenny Dykstra, the miniature outfielder (Johnson likes power hitters and pitchers), but Dykstra won Johnson's heart (and the city's) with his hustling play and was awarded center field over the veteran Mookie Wilson—another move Johnson didn't have to make (he has since found plenty of uses for Wilson as well). He has created a team in his own image: arrogant, aggressive, and smart, the sort of team that brawls in nightclubs and on the field but—amazingly—not with one another.

JOE KLEIN

PHOTOGRAPH BY DAVID BURNETT


NY

ILLUSTRATIONS BY MATS GUSTAVSON

FASHION

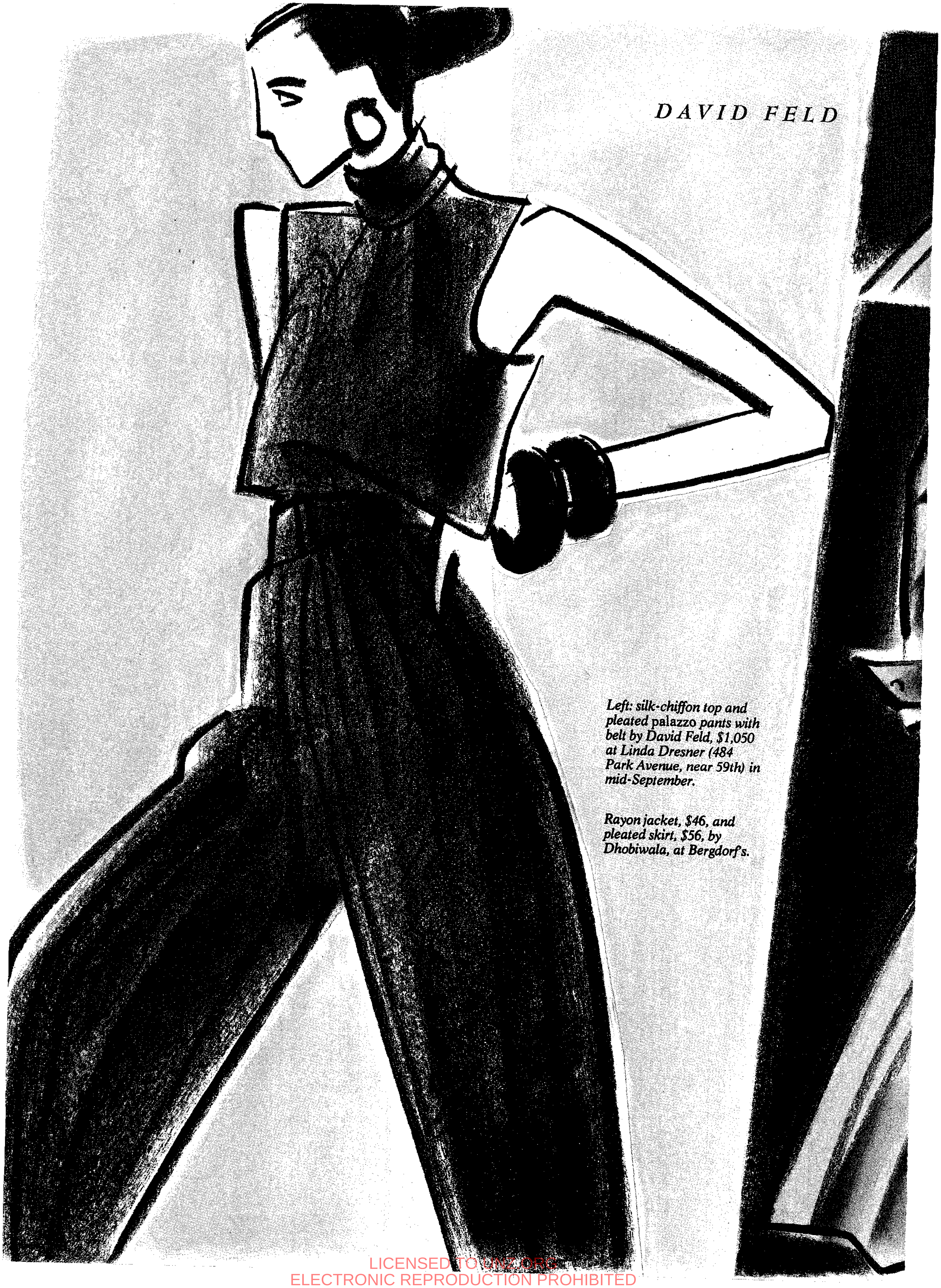
DESIGNS
FOR MID-'80s LIVING FROM SOME OF THE CITY'S HOT NEW TALENTS

ANGEL ESTRADA

"My love of the occasion has always inspired me," says Angel Estrada, "whether it's the opening of the Met or a small cocktail party." Born in Barcelona, Estrada, 28, was raised in New York. While studying art at Parsons, he started designing clothes for his sister, the sculptor Virginia Estrada, just for fun—and two years ago, he presented his first collection. Today, he is showing his fifth—accessorized, as all of them have been, with architectural jewelry designed by his sister in silver, gunmetal, or gold-washed brass. The focus of his twenty-piece fall collection is eveningwear: sexy, body-conscious dresses in vibrant jewel tones. Here, a back panel of emerald satin with Estrada's signature industrial zipper lends drama to a jersey dinner dress—a look that perfectly illustrates the designer's description of his clothes: "simple in silhouette but bold in detail."

Wool-jersey dress with silk-satin panel by Angel Estrada, $810 at Bergdorf Goodman; gunmetal earrings, about $140, and bracelet, about $190, by Virginia Estrada, at Barneys New York (to order), Bloomingdale's, Saks Fifth Avenue.

Fashion associate:
Valarie Ebeier
Fashion assistant:
Catherine McCulloch

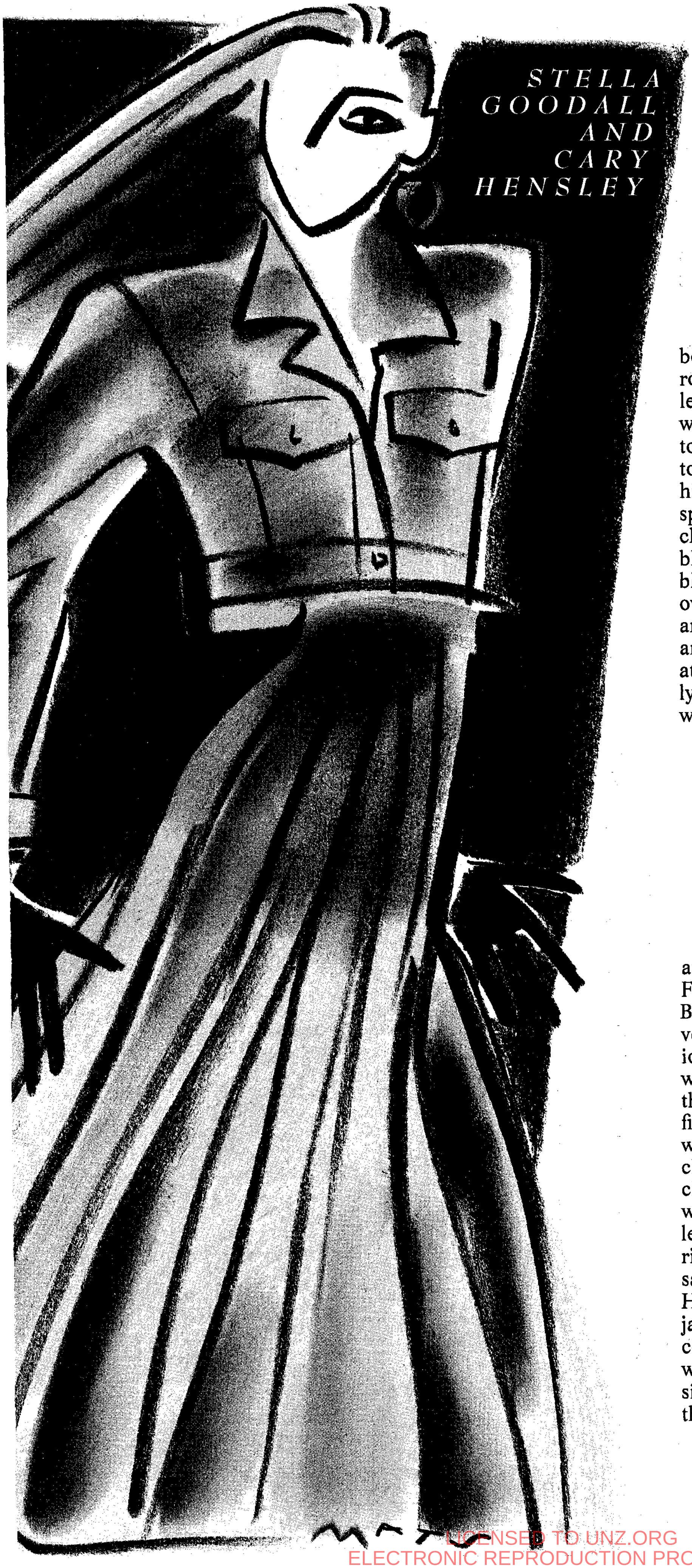


DAVID FELD

Left: silk-chiffon top and pleated palazzo pants with belt by David Feld, $1,050 at Linda Dresner (484 Park Avenue, near 59th) in mid-September.

Rayon jacket, $46, and pleated skirt, $56, by Dhobiwala, at Bergdorf's.

FASHION



STELLA GOODALL AND CARY HENSLEY

“I always knew I wanted to be a designer,” says David Feld, 27, who was born in Dallas and maintains a second showroom there. But before going to Parsons to learn the technical aspects of designing—and while working at a small Seventh Avenue firm to learn the business side—he studied art history at Columbia. Feld’s 45-piece collection—his fourth—illustrates his talent for combining sportswear shapes with fancy fabrics like silk chiffon and lace. His palette for fall is mainly black, white, and “dusty” shades of peach, blue, and mauve; here, a layer of black chiffon over pink produces a “dusty mauve” color—and a ripply moiré effect. “By layering chiffon and restricting its movement, you almost create a new fabric,” says Feld. “Chiffon is usually in the mother-of-the-bride category, so it was a challenge to do something new with it.”

Stella Goodall, 25, is from Yorkshire, England—she studied art at the National Academy of Design School of Fine Arts here. Cary Hensley, 32, is from Berkeley, California—he studied art at the University of Wisconsin. She has worked as a fashion model for the past four years; he has worked in film wardrobe departments. And three seasons ago, they came out with their first collection—which they called Dhobiwala. “That means ‘a servant who washes cloth’ in Hindi,” says Hensley, “and since our clothes are made in India, we thought that would be funny.” The fall Dhobiwala collection, about twelve designs done in two fabrics, reflects the pair’s penchant for “easy, versatile styles that can be mixed and matched.” Here, they take a sportswear classic—the jean jacket—and dress it up with gold lamé. Future collections, which will be made in America, will be slightly more sophisticated, the designers say. Called simply Goodall & Hensley, they’ll also be easier to pronounce.

WENDY GOODMAN

SHOPPING

DIANNE B.

INJECTS A DASH OF SAVILE ROW ON WOOSTER STREET

SOHO

How to explain the mix of the venerable and the avant-garde at Dianne Benson's third shop, **Dianne B. Men and Women?** Customers prowling the 3,400-square-foot loft at 102 Wooster Street will find creations by the space-age fashion intellectuals who are Dianne B. staples—Issey Miyake, Azzedine, Gaultier—as well as some surprises, like proper men's suits from the 200-year-old Savile Row firm Gieves & Hawkes. What's the governing principle here? "They're *all* timeless," Benson says.

So at this shop, you will be able to buy an impeccable $1,600 cashmere topcoat by Gieves & Hawkes as well as a $385 Azzedine wool-jersey bodysuit or a $500 twenties-style hat by Stephen Jones. Other novelties: the ASHA collection of Indian-inspired homewares, which are conceived at Issey Miyake's Tokyo design studio and manufactured in India. Included are dinner-table items, linens, and sheets and other bedroom finery. One example: a hand-block-printed silk bedspread ($1,000). The store will stock 1,300 pairs of Maud Frizon shoes (average price, $195 the pair). The opening is set for September 12; the date, like all those noted here, is tentative.

Architect Ed Mills, of Voorsanger & Mills, the firm that designed Le Cygne and Dianne B.'s postmodernist West Broadway store, has given the new shop a "postexpressionist style": four massive walls of blue-black plaster, on which the clothes are to hang, partition the left side; at the end of the long gallery to the right, the shoes will be displayed on a green oxidized-copper wall. "There's no paint; we've let the structural elements—'carbon' plaster, copper, steel, stained ash and oak—provide the color. The shop will look like a cross between an art gallery and a modern temple," Mills says.

OMO SOHO, Norma Kamali's second retail shop, will open on September 9 at 113 Spring Street. Its look is stripped-down SoHo primitive: turn-of-the-century cast-iron Corinthian columns, gray concrete walls, concrete-and-glass counters, a gold ceiling, and nine video monitors that provide fashion action. The goods will be exclusively Kamali's. The designer's license with the Jones Apparel Group, which manufactured her moderate-price sportswear, has expired. But women charmed by Kamali's retro-sexy daywear will find, at slightly higher prices, a collection of classic Kamali separates and dresses ($100 to $500) that won't be widely available elsewhere. Also to be sold here: lingerie ($30 to $400), couture ($500 to $5,000), jewelry ($16 to $60), headgear ($30 to $160), swimwear (average price, $60), and fake furs (a fake Appaloosa box coat is $600).

THE FLATIRON DISTRICT

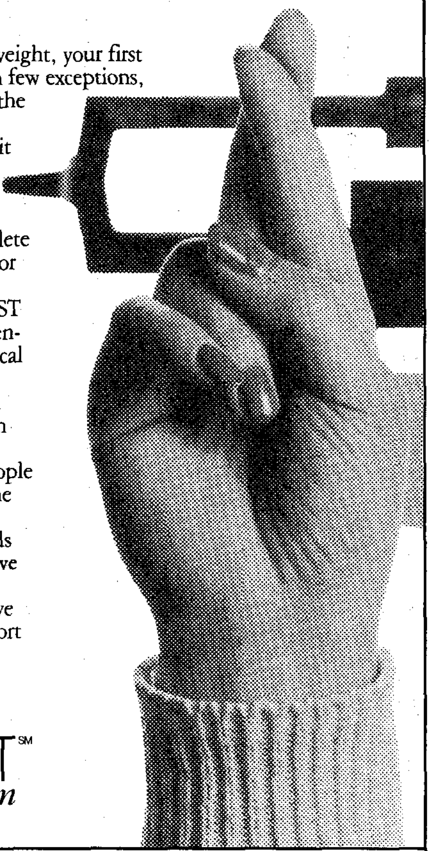
Discount is good, off-price is better, but *deep* off-price makes the ardent shopper's pulse race. By year-end, **Daffy's** (formerly Daffy Dan's), a major New Jersey clothing chain, expects to be offering New Yorkers "Clothing Bargains for Millionaires"—that is, deep off-price—at a new store on Fifth Avenue (111, at 18th Street).

Architect Felix Marquez is aiming to give a "warm and cozy feeling to this grandiose space" (Daffy's is taking over the old Harry Rothman store). Twin glass elevators and an elaborate brass-and-glass staircase will get customers from lower level to main level to mezzanine; there will be theater lighting, departments with color themes, and, of course, those communal dressing rooms where you get instant and totally honest feedback from your fellow customers. As for the merchandise, expect to find women's and men's clothes by some interesting foreign and domestic names—even some design stars, but not the highest stars in the empyrean. Expect, also, quality-manufacturers' labels, children's clothes, and toys. Styles will range from avant-garde—Daffy's prides itself on its fashion image—to conservative.

ALSO: CHANEL AND RODIER OPEN UPTOWN, MORE KAMALI, OFF-PRICE DAFFY'S

PHOTOGRAPH BY LAWRENCE IVY

Dianne Benson near the entrance to her new SoHo shop, Dianne B. Men and Women.



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Discount, Daffy's says, means "somewhat below retail"; basic off-price means the store sells the clothes at 40 to 50 percent below retail; deep off-price means customers get the goods at up to 80 percent below retail; these savings are possible, a spokesman says, because the store buys huge quantities of the clothes at far, far below wholesale. Recently, a lamb-leather coat with a fox collar that had cost $1,550 at other stores was $795 at the Daffy's chains; a shingle-roof hardwood dollhouse, $900 elsewhere, was $495. But not all the choice items are in the three figures. There are many chic separates costing under $100, including clothes from young, independent New York designers. One young-designer jacket, which sold for several hundred dollars when it hit the department stores recently, was tagged at $50 when I saw it just a month later at Daffy's Paramus branch.

The Women's Store, Barneys New York, opened last week—finally (it was scheduled to debut a year ago). The new 70,000-square-foot store, housed in six turn-of-the-century brownstones next to the men's store at Seventh Avenue and 17th Street, looks like an old Parisian department store. There's a huge open stairwell where customers can see from floor to floor. The merchandise includes European and American couture, designerwear, career clothes, sportswear, reasonably priced young-contemporary items, and accessories. Besides all of this, there are ten specialty shops, including a vintage-clothing boutique selling a slew of fifties Chanel suits ($1,800 and up) and Hermès bags ($2,000 and up), and a children's shop, where velvet coats will go for $275. The new store also provides a hair-and-skin-care salon and a main-floor restaurant.

FIFTY-SEVENTH STREET

Since elegance is firmly back in style, how fitting that on September 19 a bi-level **Chanel Boutique** will open at No. 5—nice touch—East 57th Street. It'll carry Chanel accessories, from cosmetics ($10 to $150) to *faux*-gold chains ($180 and up) to quilted bags ($500 and up). *And* the gamut of ready-to-wear, from blouses ($350 to $400), dresses ($1,000 and up), skirts ($500 and up), and Karl Lagerfeld–for–Chanel suits ($2,500 to $3,000) to evening gowns ($1,500 to $5,000). There will also be a men's corner (ties, cravats, handkerchiefs, fragrances, and such indulgences as $1,000 cashmere sweaters).

The décor, including a mirrored staircase with wrought-iron handrail, is based on the lacquered-black-and-cream ap-

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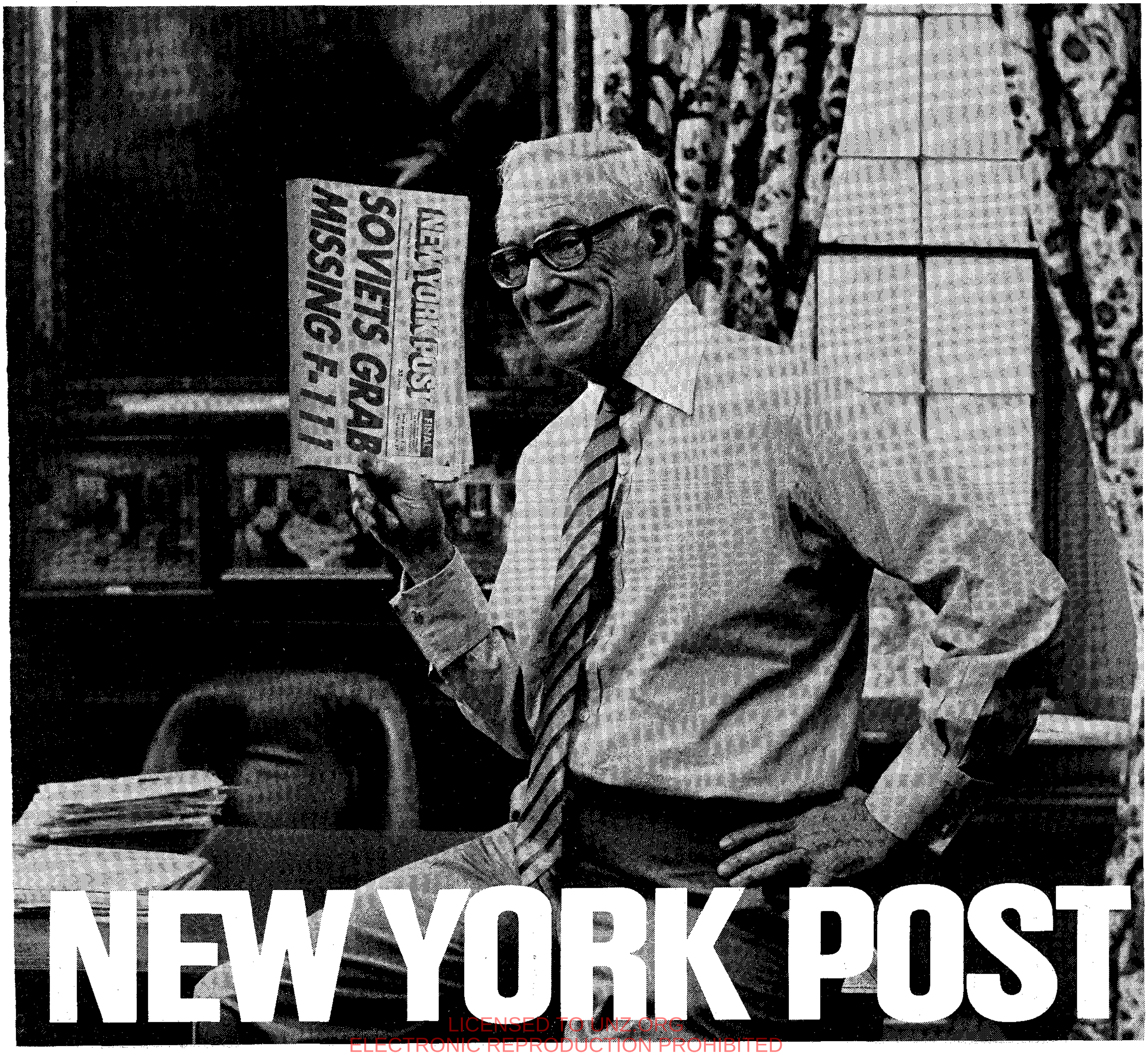
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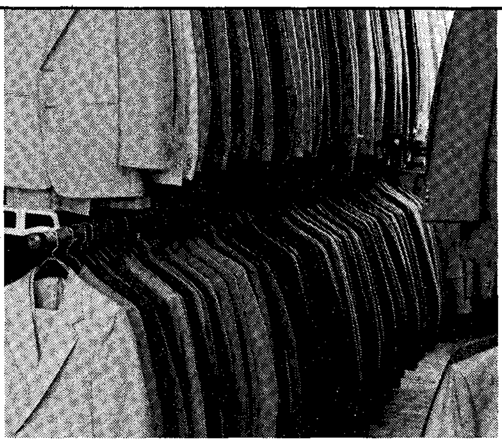

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pointments in Chanel's original rue Cambon salon.

J. M. **Weston,** "the most elegant and exclusive shoe store for men in Paris," will open its first branch—42 East 57th Street—in mid-October. A spokesman points with pride to certain marks of distinction: 80 percent of every shoe is made by hand, the leather is tanned for eight months, a sliver of beechwood strengthens every arch, and a layer of cork insulation separates the inner and the outer soles. The 60 styles—all of them traditional—range from wing tips with thick soles to tasseled loafers. They "naturally appeal to mature men," the spokesman claims, "yet they are currently the rage of the stylish young of Paris." *Alors,* a savvy French source does call Weston "*the* status shoe for European men. What Rolex watches do for American wrists," she says, "these shoes do for European men's feet." There are 24 sizes and half-sizes and five widths. A customer will be able to order new shoes ($200 to $600 the pair) without leaving home, since the store will keep a record of the size he needs for each style he wears.

UPPER EAST SIDE

It's rare to hear of a small, independent new retailer; that's why it's a pleasure to report the opening last week of **Jane,** a ladies'-clothing shop at 1025 Lexington Avenue (near 73rd Street). The ambience: Art Deco furniture, cherrywood cabinets with interiors painted *faux bois,* and neoclassical columns. The goods are mainly hard-to-find French imports, including selections from Patrick Kelly, an American making a stir in Paris (his shirred jersey dress with raglan sleeves and padded shoulders is $330; a fanny wrap to go with it is $120), as well as the ever-wonderful Emmanuelle Khanh (she has done a straight wool dress with gathers at one hip, $358, and a matching seven-eighths-length coat with *passementerie* collar, $766). Most of the clothes go for $200 to $600. Coats go as high as $800.

GEAR, the home-furnishings outfit that specializes in American country chic, will establish a three-story Upper East Side beachhead October 7 at 1128 Madison Avenue (84th Street). Like its Chelsea flagship store, this will be a do-it-yourself decorating and gift emporium with stripped oak floors, white walls, and antique hutches in which merchandise will be displayed. GEAR designs its own brand of wallpaper ($25 the double roll), cotton upholstery fabrics (54 inches wide, $14 per yard), and tableware (a five-piece place setting is about $50) in matching and coordinating patterns—with papers and fabrics heavy on the florals. The children's-clothing department upstairs will feature oversize cotton-polyester basics ($20 to $30) in bold colors and sophisticated patterns.

Adrian Munchin, who invented the Tennis Lady chain, has embarked on another concept store. Everything at **Cashmere, Cashmere**—from $52 hand-tied-cable men's socks to $1,150 robes—is made of this luxury fiber. The biggest indulgence item is an $85 doggie jacket. The store, with its white-glazed walls, cherrywood furnishings, and Chinese pearwood chairs, opened last week at 840 Madison Avenue (69th Street).

“It's the Americans who buy our very expensive sterling flatware,” confesses a representative of the London-based **Kings of Sheffield, Ltd.,** whose main store is on Regent Street. So, since Americans stayed home this summer, Kings, cannily, will be coming here; its new branch will open on October 1 at 505 Park Avenue (59th Street). The stock-in-trade: classic styles of flatware and gift items. A seven-piece hallmarked sterling-silver place setting will cost $650 (in silver plate, a similar place setting will go for $106; in stainless steel, it'll be $65). The least expensive item in the store—a large, old-fashioned sterling diaper pin—will cost $15; the biggest price tag ($11,500) will go on the 124-piece sterling-silver canteen.

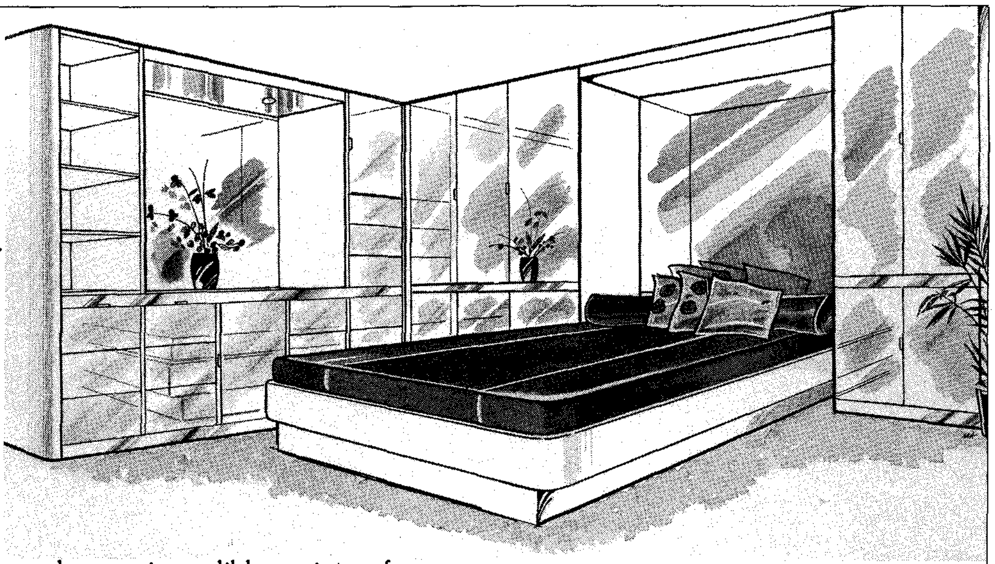
Elena Benarroch, which touts itself as Madrid's leading furrier, will open in mid-September at 733 Madison Avenue (64th Street). Benarroch's styles range from classic polo coats to jacquard vests; the furs will be displayed amid antique and modern furnishings. Prices will go from about $2,000 for a squirrel jacket to about $80,000 for a sable coat. Between those price extremes there will be coats in fox, mole, muskrat, and sheared beaver. Benarroch works with a lot of mink—including the wild variety, popular during the thirties and forties in Europe and now apparently making a comeback.

AROUND TOWN

The cardigan-and-pullover sets that Bardot wore in the fifties came from **Rodier,** the French clothing manufacturer-retailer. This brand, which has specialized in traditional knits and brilliant colors, was out of fashion for a couple of decades. But now that the pendulum has swung back to basics, Rodier wants to cash in, and is revving up some of its styles to suit a variety of tastes. Two hundred Rodier stores are to be established around the country by 1990. One of them will open September 15 at 1125 Madison Avenue (84th Street), and the American flagship store will be launched November 1 at 575 Fifth Avenue (47th Street). The stock-in-trade at these shops will be sleek-looking sportswear ($60 to $340) for men and women. Women's wool cardigans will be $130, leggings $59, and classic wool suits $570. Men's crewnecks in wool-acrylic will sell for $93. The ambience will be contemporary white and beige, with white modular shelving.

The original New York Rodier shop, at Madison Avenue near 64th Street, had been a licensed business—selling the Rodier line exclusively—until this past summer. Now this shop's name has been changed to Moga, and it will offer clothes from other sources in addition to a large selection from Rodier. But to see Rodier's full American line, you will have to visit the new company stores.

LINDA DYETT



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RESTAURANTS

CHEF DAVID BOULEY

LEAVES MONTRACHET WITH HIS TEAM TO SET HIS OWN PACE

FRENCH

When chef David Bouley, 33, left Montrachet last June (taking with him six assistant chefs), it was to open his own French restaurant, his dream since he was 15. Called **Bouley,** it's slated to open in late November at 165 Duane Street, in a 105-year-old building facing Duane Park. Both restaurant and park call to mind a town in southern France. The terrace on the building's façade will be covered with tile from Provence and filled with cypress trees and flower boxes. In the dining room (it will seat 85), the stuccoed walls, barrel-vaulted ceilings, and original support columns will be painted soft, dappled ivory and pastels. There will be wood accents, mostly antique—recently, Bouley went to France to buy armoires, silver-domed carts, chairs, and doors for the restaurant. "By day, the look of the room will be fresh and flowery," says Bouley's designer, Jean Lugrin. "And at night, when we spotlight those barrel vaults, it will be very romantic."

Bouley says the food will be like his food at Montrachet, only now he will have a freer hand to create more dishes. His freshly baked breads will be offered, and the menu will include such Montrachet star dishes as black sea bass en barigoule (braised fish with julienne vegetables) and those small, intensely flavored soufflés for dessert. One typical new dish: a terrine of oven-roasted beets and goat cheese in a balsamic-vinegar-and-walnut-oil dressing. The kitchen will have a wood-burning fireplace, so spit-roasted goose will be a winter entrée. And, five times a week, Bouley's brother Henry will deliver fresh fish and lobster from Maine in his two-engine Cessna. A three-course dinner will be around $50 per person. (Prices throughout are for three courses, not counting wine, tax, or tip.)

This summer, Bouley's team has been working in three-star kitchens in France, while his maître d', Ciro Santoro—who recently left Montrachet—has been visiting Napa Valley wineries. Bouley has a partner but won't say who he is, only that he's a manufacturer who's also the owner of a Mets farm team—"and he thinks we're all pretty great players."

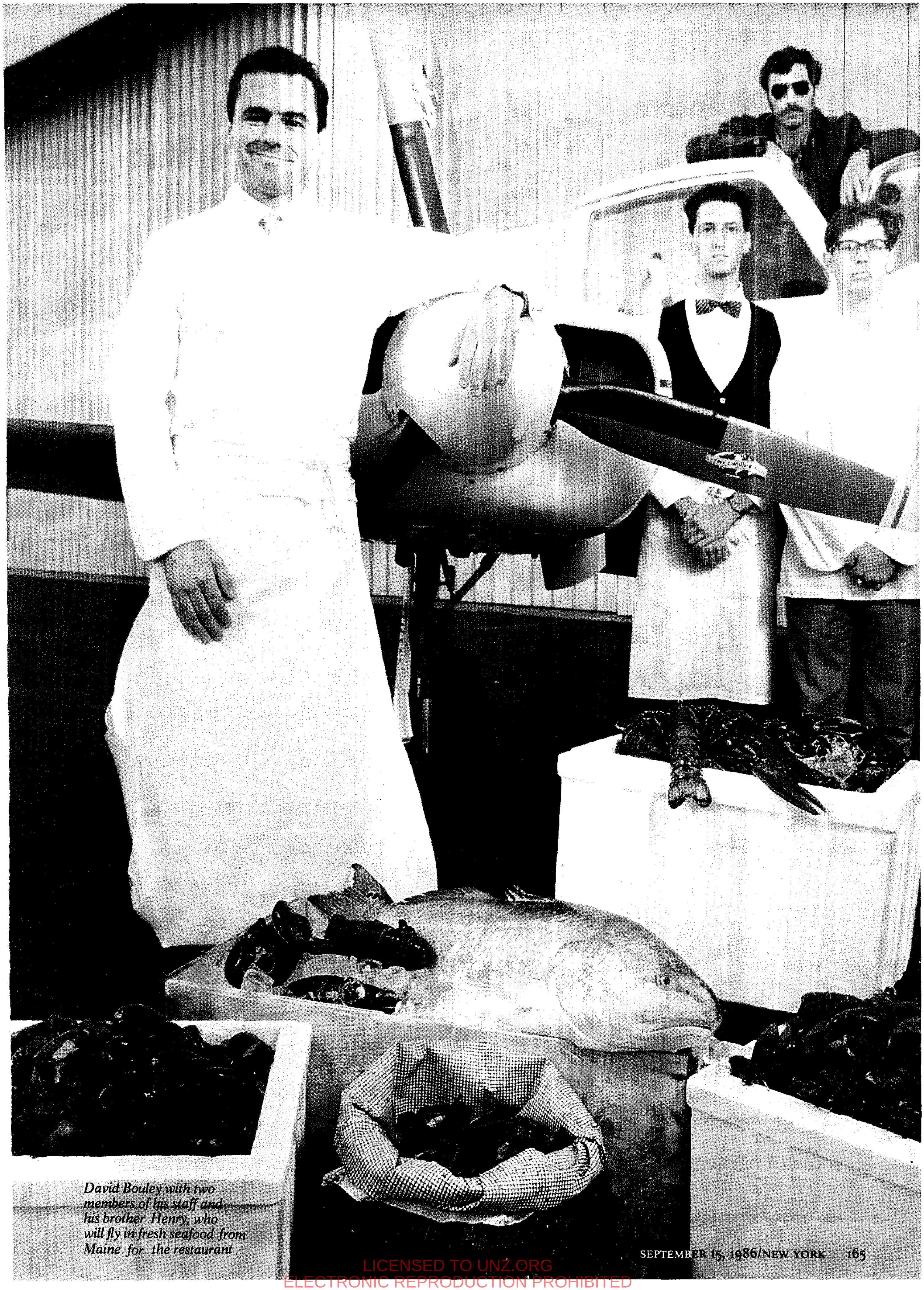
At last, people are saying—Leslie Revsin's got her own restaurant again. (After a rent increase forced her to close Restaurant Leslie five years ago, she was chef at the Bridge Cafe, 24 Fifth Avenue, One Fifth, and, most recently, Metropolis.) If all goes according to plan, Revsin and her partner, insurance adviser Paul Gregory, will take over Cafe Argenteuil (253 East 52nd Street, 753-9273), as well as the adjoining Petit Grill, in late October. The restaurant's curvaceous Art Nouveau paneling will be cleaned up and restored, the Naugahyde banquettes re-covered in a soft strawberry-red fabric. The maître d' will be Max Bernard, from Le Régence. And the names will change only slightly—to **Argenteuil** and **The Grill.**

What *will* change more than slightly is the menu. Some of Revsin's signature dishes (like her Roquefort beignets) will be present, plus many new ones, such as cold marinated roasted calf's liver with pepper papadum. And because the city of Argenteuil is known for its strawberries, Revsin is creating a special strawberry dessert. Dinner will be about $50 a person. The Grill will serve omelets, pastas, salads, and grilled meats and fish and will stay open late; dinner, about $32. "Leslie's a heavy hitter, so she'll have complete control of her kitchen," says Gregory.

In mid-November, **La Metairie** plans to launch an outpost where Hoexter's Market used to be (1442 Third Avenue, at 82nd Street). Owner Sylvain Fareri and his designer, Bing (from Nice), are transforming the sleek yuppie hangout into a country-French inn. First, they'll remove the large bar, so patrons can have cocktails in a petit salon while looking out at the street through tall windows. The dining room will have a sloping ceiling with wood beams, the chairs (from Arles) will be cushioned in a green-yellow-and-white Provençal print, and there

ALSO: REVSIN'S ARGENTEUIL, RACHOU'S SEAFOOD, HARRY'S SPAWNS A CLONE

PHOTOGRAPH BY AL SATTERWHITE



David Bouley with two members of his staff and his brother Henry, who will fly in fresh seafood from Maine for the restaurant.

will be a fireplace—it's already on the boat from France.

The chef will be Joel Huchet, who's been executive sous-chef at the Helmsley Palace for the past four years. Expect bouillabaisse, cassoulet, fresh deboned quail stuffed with a mousse of pork and foie gras, and "a wonderful tarte Tatin"; dinner, about $40.

Jean Jacques Rachou, chef and owner of La Côte Basque, has changed the name of Le Lavandou to **Festival** (134 East 61st Street, 838-7987) and plans to reopen it as a French seafood restaurant in late October. "We're going to change the atmosphere and the colors of the room," says Rachou. "It won't be a bit like Côte Basque." The décor will be Provençal, with light-gray walls, light-brown banquettes, and dark wood. As for the food, it will be prepared by chef Garry Coyle from the mother restaurant. "The fresh Irish salmon is fantastic, and we will have it on the menu," Rachou says. "I will have a fricassee of seafood and several seafood salads, one with langoustine and lobster. And at moderate prices"—around $40 for dinner.

Three partners from the Un Deux Trois and Le Zinc group—Philippe Bernard, Georges Guenancia, and Bill Morse—are opening restaurants. Bernard has bought the six-year-old **Chez Pierre** (170 Waverly Place, 929-7194) and plans to reopen it October 1, with a new look, a new chef, and a new menu. "It will be a comfortable, unpretentious little place, like a bistro in Lyons," says Bernard. "We'll have pot-au-feu, choucroute garnie, blanquette de veau—what I call *maman* food." The chef will be Patrick Truffier from Paris.

Chez Pierre, which is in an 1825 landmark building, has old parquet flooring that's slightly warped and some vintage mirrors—so all Bernard plans to do is repaint the walls a pastel color, buy new furniture, put some antique lace curtains in the windows, and throw some sawdust on the floor. The dining room holds 45, a private room with a fireplace seats 25, and in warm weather, there'll be space for another 25 under an awning on the sidewalk. Dinner: about $25.

Guenancia and Morse have taken over the **Film Center Cafe** (960 Ninth Avenue, near 45th Street; 974-9068) and plan to reopen it in mid-November. The restaurant dates back to the forties, and it's that forties look they want to preserve. So the changes, Guenancia says, will be "only *cosmétique*": The banquettes will be re-covered, the old Formica tables cleaned, and the huge bar (with eight different draft beers) will

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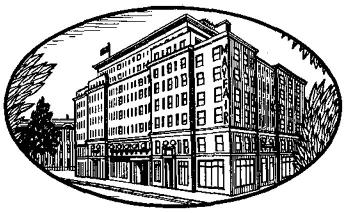

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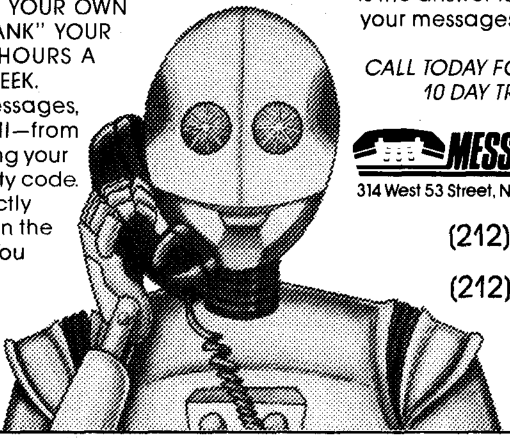

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When **Le Chantilly** (106 East 57th Street, 751-2931) closed its doors in mid-July, it was because changes were aborning. There are new owners: Camille Dulac (he used to own La Gauloise, and was maître d' at Regine's; his wife owns La Bohême) and Roland Chenus, Le Chantilly's longtime chef, who'd been with Henri Soulé in the Pavillon days. By October 8 (they *say*), the stodgy dining room will look elegant and cozy. The dark Naugahyde banquettes will have been re-covered in a deep-green tapestried velvet, and Lalique-type chandeliers will have replaced the old glitzy sparklers. Some awkward (and polarizing) partitions will have been removed, and there'll be a row of "desirable and coveted tables," says the handsome Dulac, who'll act as host.

The menu, says Chenus, will avoid the old heavies like canard aux pêches. Instead, you'll see a poisson cru in marinade, a sauté of foie gras with small whole turnips that have been caramelized in port wine, and ravioli filled with tomatoes, cèpes, and snails. Dinner will be about $40. "We hope the place will come alive, and that beautiful women will want to come here," says Dulac.

Beautiful women are the theme of three new French-style restaurants. **B. Smith's** (771 Eighth Avenue, at 47th Street; 969-9429) is the latest Michael Weinstein project (he owns America, Albuquerque Eats, Ernie's, etc.). His partner is the stunning black model Barbara Smith, who has wanted to own a restaurant ever since she worked in Europe and became interested in cooking. Smith says her restaurant, scheduled to open in mid-October, is going to be "female but not girlie," and so far around $1 million has been spent to create that effect—the space had been a cafeteria-restaurant called Buenos Aires. The main dining room, which will seat about 140, will have cone-shaped skylights in two areas. Upstairs on the roof, there will be tables for 100 more, plus a glassed-in café seating 40. The dining-room banquettes will be covered in a lavender-and-sage-green flame-stitch fabric, the carpet will be a shade of lavender, and the wood ceiling will be lightly brushed in gold.

Smith originally wanted elegant soul food, but now she's decided on a combination of North African and country French—"There will be many dishes that have never been seen in New York before," she says. Bill Lalor, a partner and the executive chef for all the Weinstein restaurants, will create the specifics of

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the menu. There'll be late-night supper and a good sound system too. But the beautiful Barbara Smith should be the big draw. Dinner: about $30 a person.

Chez **Josephine** (414 West 42nd Street, 594-1925—it's where La Rousse used to be) is a tribute to the beautiful Josephine Baker. Owned by Jean-Claude Baker, her "adopted" son (he was not legally adopted), the restaurant opened for previews on September 3 and will open officially on October 2. Anyone who remembers La Rousse won't recognize the space. One wall is now covered in bright-red velvet, the old tin ceiling is a garish blue, and there are crimson velvet curtains. On the walls is a collection of vintage Baker posters dating from 1925 to 1930, when she was the darling of Paris and danced in the Folies Bergère: There's Baker bare-breasted and wearing only pearls and diamonds, Baker doing her famous banana number, and Baker in Vietnamese costume singing "La Petite Tonkinoise."

As to the food, the chef will be Laura Vella, who worked at Batons. Vella will prepare French bistro food (leeks vinaigrette, boudin noir, cassoulet of lobster) plus some recipes of Baker's sister, Margaret Wallace, 77, who now lives in Monte Carlo—including fried chicken, potato salad, and lemon chiffon pie—for about $25 a person. Baker's favorite dish was a spaghetti bolognese with lots of cayenne pepper (which she always had with a glass of beer), so that's another item to expect at Chez Josephine.

When singer Grace Jones's restaurant, **La Vie en Rose** (76 Wooster Street), opens in mid-October where Wings used to be, the décor will be in two shades of rose, in tune with the song. The carpeting will be black, and so will the banquettes—covered in a fabric that designer Andrée Putman says is "secret." A Warhol portrait of Jones will be the only wall decoration, and there will be seating for 75.

Jean-Yves Lascombes, Jones's friend and partner in the restaurant as well as its manager, describes the cooking as French "but somewhere between classical and moderne." It will cost about $35 a person. Lascombes knows the place will be a mecca for people in fashion: "It will be a chic underground," he says. But will Grace Jones be there? "Whenever she dines in New York, she will dine at La Vie en Rose."

Eze is not only a perched village overlooking the French Riviera, it's also the name of a new restaurant scheduled to open at 254 West 23rd Street around Thanksgiving. The owner and chef is Gina Zarrilli, the original chef at Roxanne's when it opened in 1984. Eze will be simply furnished: There will be seating for 55 on the mezzanine and in the dining room. A small bar area will have a floor of French country tile, and the walls of the high-ceilinged space will be painted a soft, earthy color. Zarrilli, who has been catering since she left Roxanne's, is known for her assertive seasonings and hearty dishes. A sample of Eze's winter menu: steamed halibut with coriander and hot chili pepper; poached salmon with spinach and rouille; roast kidney with figs, shallots, and balsamic vinegar; and a ravioli of Swiss chard and prosciutto with an anchovy cream sauce. Dinner will be prix fixe—around $35.

ITALIAN

Two owners of **San Giusto** (935 Second Avenue, at 49th Street; 319-0900), Bruno Viscovich and Gino Martincich, come from Trieste (Viscovich is related to the owners of Felidia). They own Cafe Continental in Manhasset, so New York is their second venture. Their third partner, Fred Wilpon, is president of the Mets. "We'll have Northern Italian cooking, clean and simple," says Viscovich—"risotto with white truffles in season, or with clams or wild mushrooms, a Trieste-style bouillabaisse, and lots of pastas." Dinner will be around $35 a person. The interior, with creamy-colored marble, Tuscan-made terra-cotta pots, and upholstered chairs, "will be neoclassic, with a touch of innocence," says the restaurant's architect-designer, Gian Luigi Perrone, who designed Marcello. San Giusto will seat 120, and there will be a private dining room for 40. An early-October opening is planned. "Our furniture has already arrived from Italy," Perrone says.

Three waiters and a chef who left Mezzaluna in July—Enrico Proietti, Rocco Ancarola, Gianni Fusillo, and Pascuale Caliolo—are planning to open **Ciao Bella** (1311 Third Avenue, at 75th Street; 288-2555) in mid-October, half a block from their old haunts. The four have named their restaurant to honor all the beautiful women customers they admired in their Mezzaluna days (the feeling was definitely mutual, they claim). A fifth partner, Fred Mengoni, is in real estate.

Ciao Bella's décor, say the owners, will be the most dazzling in town (their designers are Gian Luigi Perrone and, from Italy, Federica Marongoni and Fabrizio Plessi). "We will have butterfly light fixtures of Murano glass, marble tables, and red-and-black chairs," says Fusillo. "It will be nothing like Mezzaluna." There will be seating for 64, and chef Caliolo's food will be light: carpaccio, vegetable

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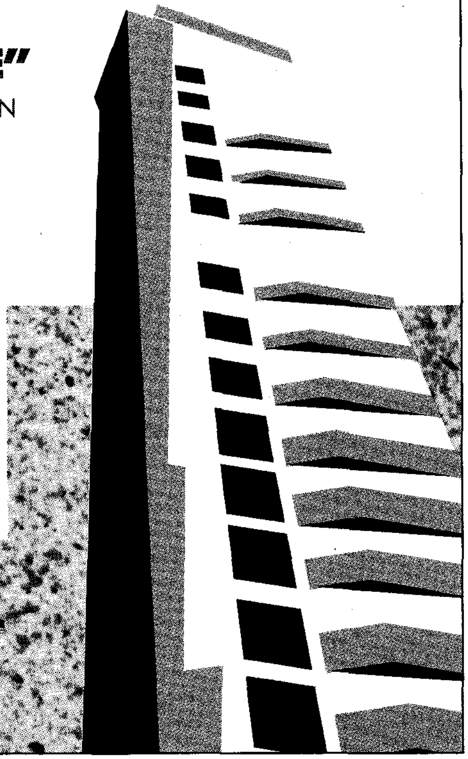

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pastas, fish. There'll be a late supper as well, but no pizza (that would be too much like Mezzaluna). Expect varieties of focaccia instead—and expect to spend $25 or so a person.

The Grand Bay Hotel at the Equitable Center (152 West 51st Street) will open in late fall where the Taft used to be. And if all goes according to plan, **Cipriani Dolci,** a branch of Harry Cipriani, will be ensconced just off its peach-and-gray-marble lobby by the end of the year. The interior, says Arrigo Cipriani, "will be a refinement of Harry's Dolci in Venice, because we believe that in New York we must be refined"—light walls, white travertine floors, wood tables with seating for 100. The familiar Cipriani dishes (pastas, veal, chicken) will be on hand, plus some new items—ragouts of game and fish—and lots of *dolce* desserts, from chocolate cake to snowy meringues. And Bellinis, of course. Dinner, around $35.

AMERICAN

This season, dynasties are being built as successful young restaurateurs open second, third, and even fourth places. Memphis's owners—Brad Johnson, Richard Hughes, James and Louis Lanza, John Long, and Jeff Bertone—plan to open **Coastal** (300 Amsterdam Avenue, at 74th Street; 496-0263) late next month. The seafood theme will be reflected in giant mural-maps of the Gulf, Atlantic, and Pacific coasts. Designed by Sam Lopata, Coastal will seat 120; the look will be spare, the floors bare unfinished wood.

A central bar will serve lots of beer on draft, and "we'll have twenty different seafood dishes on the menu every day," says executive chef Richard Hughes. "Panfried pompano stuffed with Dungeness crab, bow-tie pasta tossed with rare-grilled Pacific tuna, broccoli, and chili-garlic oil, or a brace of quail stuffed with crawfish corn bread"—about $25 a person. Takeout, too.

The third restaurant for the Memphis group, called **107 West,** is scheduled to open in early October where Aesop's Table used to be (2787 Broadway, near 107th Street). The food will be a more moderately priced version of Memphis's menu, so Columbia students (the owners hope) will find the 110-seat place affordable. The décor won't change all that much from the previous Aegean style, but a few louvered windows backlit so the sun's rays appear to be shining through—and strong accents of turquoise—should create a southwest-

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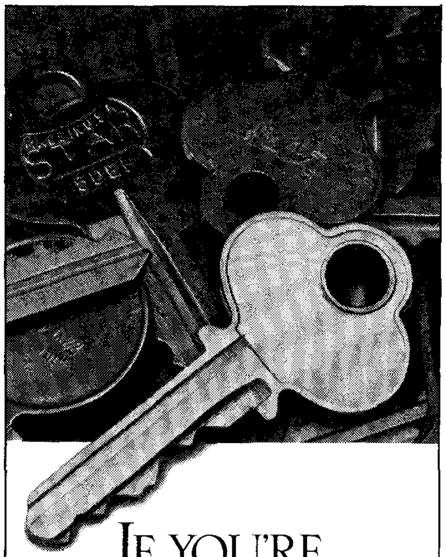
ern ambience; the designer is Jean Stinnett Hughes. On the menu: blue-corn burritos with Louisiana crabmeat and jalapeño-mango salsa, catfish with corn-pepper relish, corn-crab chowder with a splash of sour-mash bourbon, and the like—around $18 per person.

The owners of the Border Café, on East 79th Street (they are principals in the Blimpie company), along with partner Dave Winfield, plan to open an Upper West Side branch in mid-September. At the **USA Border Café** (2637 Broadway, at 100th Street; 749-8888), you'll graze on southwestern-style appetizers at a bar or sit down to a proper prairie meal on pink tablecloths. The grazer's bar will serve "cha cha chicken wings" in a spicy sauce, Texas caviar (pickled black-eyed peas), fried jicama sticks (which should taste like fried zucchini, only milder), and such, plus fresh-fruit margaritas. In the 150-seat dining room, you can choose from five different nachos and five different chilis, shrimp quesadillas, chicken-fried steak, or hamburgers; about $18 a person. Western movies will be shown continuously on two large TV screens, and there'll be a jukebox too. If none of this amuses you, you can study Martin Schreiber's giant photographs of cowboys at work.

Proof of the passion for pop food lies in the fact that Lillian Abbracciamento is opening two new restaurants (she already owns How's Bayou and Southern "Funk" Cafe). **LA's Southern "Camp" 13** (thirteen's her lucky number) is scheduled to open in mid-October at 1481 York Avenue (near 78th Street). And a mid-November debut is planned for **LA's Southern "Heights,"** in Brooklyn (163 Joralemon Street). Both places will have seating for 125, and serve serious food like chicken pot pie, jambalaya, catfish, and fajitas. But Abbracciamento knows how much folks love their Oreos, White Castle hamburgers, and peanut-butter-jelly-and-banana sandwiches—and that a Pez dispenser can provide great after-dinner candies—so there'll be all that, too, for around $18 per person. "The new places will be informal, brightly colored, and fun," she says. "And we deliver."

Sam's Cafe plans a West Side offspring, called simply **Sam's,** in the Equitable Center (West 52nd Street near Seventh Avenue) sometime in February. "We want a wide-open, American-looking place," says Stephen Crisman, who, with his wife, Mariel Hemingway, and his brother Eric, owns the restaurant. The high-ceilinged, wood-paneled dining room will seat 160, with additional seating on a mezzanine level, which will also have private rooms. And the bar area will feature a Mexican-tile floor. "We'll serve American cuisine, fresh and



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wholesome," says Crisman—and they'll serve it for about $25 a person.

CHINESE

Michael Tong's **Shun Lee Cafe** (43 West 65th Street, 769-3888) is due to open on September 17. The solid black-and-white-checkerboard room (yes, ceiling, floor, and walls are all black and white, except for one large mirror, which will compound the checkered effect) should make for dizzying and dazzling eating. Dim sum and Chinese street food (congee, tripe, vegetables, noodles, and shrimp with scrambled eggs) will be served Monday through Saturday from 6 P.M. to 12:30 A.M., and there'll be brunch on weekends (seating for 75). The chef is Wayne Tang, from San Francisco's Yank Fing restaurant. You'll select what you want from steam-table carts, just as you would in Chinatown, and you'll know what it costs by the color of the plate: A black plate ($3) means dim sum; a pink plate ($6), street food. The white plates ($9) will contain such fare as clams with black-bean sauce and Sichuan gumbo. Chances are you won't be satisfied with just a black plate or two—and dinner could run $20 or so a person.

Chuck Chu, who owns Sung Tieng East on the Upper East Side and Sung Tieng on Bleecker Street, plans to open **Sung Tieng West** at 305 West 10th Street sometime in early December. Chu will serve dumplings, egg rolls, creamy corn soup, crab soup, steamed fish, Sichuan eggplant, and Mongolian beef. He'll have a working fireplace in winter and, he hopes, an outdoor café in spring. The new place will cater to the hours and appetites of Chinese chefs and waiters when they're not on the job, so it will stay open late—until 3 A.M. But don't worry; you don't have to work in a Chinese restaurant to eat at Sung Tieng West, and you'll be able to feast for $12 or so a person.

CARIBBEAN

At **Flying Fish** (395 West Street), a Caribbean seafood restaurant that Caribe's owner, Bill Gottlieb, plans to open in mid-November, there will be fish dishes from all the islands. Flying fish is a Barbadian specialty, and Gottlieb says he'll serve it with other Bajan dishes like coo coo (steamed cornmeal with okra) and baked dolphin. And he'll serve it in a "Caribbean provincial" setting. Dinner: about $15.

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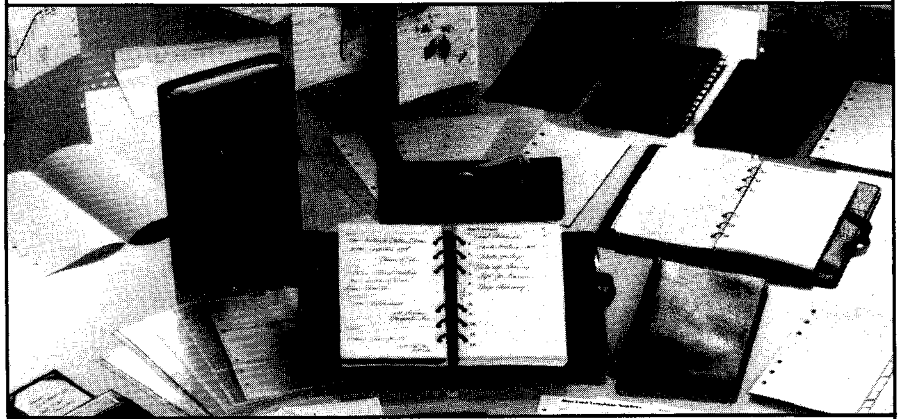

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TO WALK ON

NEW HANDWOVEN WOOL RUGS IN TRADItional Persian patterns are here at low prices. Sizes are approximate. Romanian rugs in Heriz, Oushak, and Serapi patterns include: 9 by 12 ft., retail $3,000, here $1,250; 8 by 10 ft., retail $2,400, here $950; 6 by 9 ft., retail $1,800, here $675; 4 by 6 ft., retail $600, here $360. Chinese rugs in Kashan, Kerman, and Tabriz patterns include: 6 by 9 ft., retail $1,620, here $810; 4 by 6 ft., retail $680, here $340; 2 by 3 ft., retail $150, here $75. Also, antique rugs (4 by 6 ft. to 15 by 25 ft.) reduced 30 percent. Delivery additional. Checks accepted; no credit cards; all sales final. *Kamali Oriental Rugs, 245 Fifth Ave., at 28th St., sixteenth floor (689-7166); Sun. noon–5 p.m. and Mon. and Tues. 10 a.m.–8 p.m.; sale 9/14–16 only.*

KNITWEAR AND LINGERIE

TWO DESIGNERS FOR WOMEN (SIZES 4–12) are holding a joint sale. Michael Simon's knitwear, in wool, linen-and-rayon blend, or cotton, includes: oversize crewneck and turtleneck sweaters, retail $90, here $38; dolman-sleeved sweaters, retail $110, here $48; cotton tube skirts, retail $64 and $88, here $32 and $44; cotton or wool leggings, retail $65, here $32; oversize cardigans, retail $130, here $52; cropped sweaters, retail $75, here $35. Lynn LaCava's silk lingerie includes: gowns, retail $100–$150, here $25–$60; pants, retail $90, here $15; pajamas, retail $180, here $35; sleep shirts, retail $80–$110, here $20–$30. Also, for men (sizes

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

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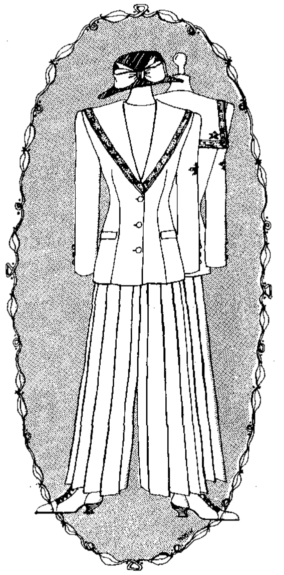

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S–L): pajamas, retail $190, here $50; boxer shorts, retail $46, here $10. Cash only; all sales final. *Michael Simon, 347 West 36th St., twelfth floor (714-1472); Wed.–Fri. 11 a.m.–6:30 p.m.; sale 9/10–12 only.*

AMISH QUILTS

THE LOVELY AMISH QUILTS HERE, IN TRADITIONAL nineteenth-century patterns and colors, including bright colors on dark backgrounds, are handmade in Iowa. For two days, a selection of quilts will be available to be examined or purchased. Custom orders may be placed at any time; holiday orders should be placed now. All standard Amish patterns are available, including Broken Star, Double Wedding Band, Tumbling Block, and more. For sale here are some elaborately stitched white wedding quilts and small quilts suitable for hanging. Priced according to intricacy of design and stitching, most patterns cost about $135 (crib), $350 (full), $385 (queen). *Mrs. Yutzy's Quilts, 113 E. 12th St., second floor (473-1022); Fri. and Sat. 10 a.m.–7 p.m.; sale 9/12 and 13 only, or call for appointment.*

TOPPING BEDS

BECAUSE THIS FACTORY IS LOSING WAREHOUSE space, it is selling bedspreads at excellent reductions. Fabrics are from Robert Allen, Cyrus Clark, Waverly/Schumacher, Jay Yang, and other mills. Loom-quilted bedspreads, retail $125–$250, here $19–$39 (twin), $29–$49 (full), $39–$59 (queen), and $49–$69 (king). Hand-guided outline-quilted bedspreads, retail $275–$450, here $99–$119 (twin), $119–$139 (full), $129–$149 (queen), and $149–$169 (king). Matching fabrics are available for window treatments and other accessories. All custom orders at wholesale prices. Also, some quilted-coverlet, dust-ruffle, and sham sets, here $79 (twin, one sham), $89 (full, two shams), $99 (queen, two shams), and $109 (king, three shams). Checks accepted for in-stock items or as deposits on custom work; no credit cards; all sales final. *Quiltco Industries, Inc., 135 East 144th St., the Bronx (993-5668). Call for directions. Saturdays 10 a.m.–4 p.m.*

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THIS WHOLESALER IS SELLING YARNS ON cones at reduced prices. Prices are per pound, and yarns are sold by the whole cone. These yarns are thin and best suited for weaving and machine-knitting. A few examples: Cravenella Velveen rayon-and-wool, was $13.95 a lb., now $9.95; acrylic-nylon-and-mohair, was $4.95 a lb., now $3.95; cotton, was $3.95 a lb., now $2.95; Shetland-and-polyester, was $4.95 a lb., now $3.50; Krinklespun acrylic-and-nylon, was $3.95 a lb., now $2.95; acrylic-cotton-and-polyester tweed, was $4.95 a lb., now $3.50. Cash only; all sales final. *Aberdeen Yarn Co., Inc., 27 East 31st St., third floor (889-8525); Mon.–Fri. 9 a.m.–4:30 p.m.; while stock lasts.*

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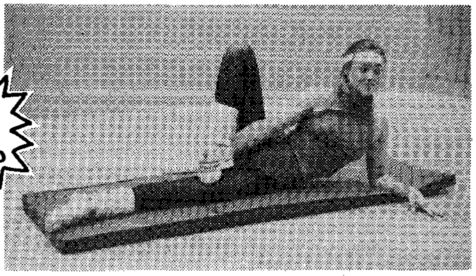

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175 MOVIES

184 THEATER

187 ART

191 MUSIC & DANCE

194 OTHER EVENTS

196 RESTAURANTS

207 NIGHTLIFE

209 RADIO

210 TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Sept. 10-23: *Static.* #2—Tent.: *Do You Remember Dolly Bell?*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Sept. 10: *Lady Sings the Blues; Sparkle.* Sept. 11: *The Curse of the Fly; Invasion of the Body Snatchers* (1956). Sept. 12-18: *The Children Are Watching; A Brief Vacation.*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Thru Sept. 11: *Bullies; Manhunter.* Opening Sept. 12: *Avenging Force.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Sherman's March.* #2—*Vagabond.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*No Surrender.* #2—*Stand By Me.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. *The Fly.*

7. MOVIELAND 8TH STREET—8th St. E. of University Pl. 477-6600. #1—*The Gods Must Be Crazy.* #2—*Sincerely Charlotte; The Transformers—The Movie.* #3—*Back to School.*

8. THEATRE 80—St. Mark's Pl. W. of First Ave. 254-7400. Sept. 10: *Nancy Steele Is Missing; Crack-Up.* Sept. 11: *She Done Him Wrong; I'm No Angel.* Sept. 12-13: *East of Eden; Rebel Without a Cause.* Sept. 14: *Now, Voyager; Dark Victory.* Sept. 15: *Boudu Saved From Drowning; Les Bas-Fonds.* Sept. 16: *A Man for All Seasons; Behold a Pale Horse.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Sept. 10-11: *Iphigenia; Padre Padrone.* Sept. 12-13: *The Man Who Loved Woman* (1977); *Stolen Kisses.* Sept. 14-16: *Cousin, Cousine; Madame Rosa.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Mona Lisa.* #2—Thru Sept. 11: *Running Scared.* Beg. Sept. 12: *A Man and a Woman: 20 Years Later.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1 & #2—*She's Gotta Have It.* #3—Thru Sept. 13: *A Great Wall.* Beg. Sept. 14: *Lost Horizon* (1937). #4—*3 Men and a Cradle.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*Ruthless People.* #2—*Extremities.* #3—*Nothing in Common.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *Aliens.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Extremities.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Stand By Me.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Heartburn.* #2—*Legal Eagles.* #3—*Born American.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—Thru Sept. 11: *Dead-end Drive-in.* Beg. Sept. 12: *Hands of Steel.* #2—Thru Sept. 11: *Extremities.* Beg. Sept. 12: *She's Gotta Have It.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Night of the Creeps.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Bullies.* #2—*Born American.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*Manhunter.* #2—*The Fly.* #3—*The Transformers—The Movie.* #4—*One Crazy Summer.* #5—*About Last Night* . . . . #6—*Back to School.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Ruthless People.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Running Scared.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *The Karate Kid Part II.* **EMBASSY 3**—*Black Joy.* **EMBASSY 4**—*Nothing in Common.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—Thru Sept. 11: *Aliens.* Opening Sept. 12: *Avenging Force.* #2—*Aliens.*

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Ferris Bueller's Day Off; The Great Mouse Detective.* Theater closed to the public Sept. 8-10 & 16-17.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*Tenement;* thru Sept. 11: *The Texas Chainsaw Massacre Part 2.* #2—Thru Sept. 11: *Reform School Girls.* Beg. Sept. 12: *Bedroom Eyes.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *Next Summer.*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. Temporarily closed.

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *The Gods Must Be Crazy.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *About Last Night . . . .*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. Thru Sept. 11: *Sincerely Charlotte.* Opening Sept. 12: *Partisans of Vilna.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Stand By Me.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Aliens.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *Extremities.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Mona Lisa.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*The Fly.* #2—Thru Sept. 11: *Ferris Bueller's Day Off.* Opening Sept. 12: *Avenging Force.*

54. BARONET—Third Ave. at 59th St. 355-1663. *Steaming.* **CORONET**—*Stand By Me.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Caravaggio.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. Thru Sept. 11: *A Man and a Woman: 20 Years Later.* Opening Sept. 12: *Otello.* **CINEMA II**—753-0774. *My American Cousin.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Manhunter.* #2—832-2720. *Nothing in Common.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Ruthless People.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Back to School.* #2—*Legal Eagles.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *90 Days.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. Thru Sept. 11: *Heartburn.* Opening Sept. 12: *'night, Mother.*

65. UA EAST—First Ave. at 85th St. 249-5100. *The Gods Must Be Crazy.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Fly.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Born American.* #2—*Aliens.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Extremities.* #2—*She's Gotta Have It.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Sept. 11: *Dead-end Drive-in; Vamp.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Heartburn.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Summer.* #2 & #3—*Men . . . .*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*She's Gotta Have It.* #2—*Mona Lisa.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Sept. 13: *Lost Horizon* (1937). Sept. 14–27: Jean Renoir Retrospective. Sept. 14–17: *The River* (1951); *The Rules of the Game.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—Thru Sept. 11: *Hard Traveling.* Opening Sept. 12: *Restless Natives.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Nothing in Common.* #2—*The Fly.* #3—*Back to School.* #4—*Extremities.* #5—*Aliens.* #6—*Ruthless People.*

86. THALIA—95th St. W. of B'way. 222-3370. Sept. 10: *Get Out Your Handkerchiefs; My Best Friend's Girl.* Sept. 11: *One Flew Over the Cuckoo's Nest; A Safe Place.* Sept. 12–13: *The Kids Are Alright; Ladies and Gentlemen, the Rolling Stones.* Sept. 14: *When Father Was Away on Business; Closely Watched Trains.* Sept. 15: *New York, New York; All That Jazz.* Sept. 16: *Women in Love; Sunday Bloody Sunday.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*Men . . . .* #2—*She's Gotta Have It.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Ferris Bueller's Day Off; Pretty in Pink.* #2—*3 Men and a Cradle.* #3—Thru Sept. 11: *Back to School.* Opening Sept. 12: *Avenging Force.* #4—*The Karate Kid Part II.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru Sept. 11: *Dead-end Drive-in; Reform School Girls.* Beg. Sept. 12: *Hands of Steel.* #2—Thru Sept. 11: *The Fly.* Beg. Sept. 12: *Avenging Force.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 873-4225; Naturemax: 496-0900. Sept. 14–18, 6:30–10:30: Margaret Mead Film Festival: Over 60 documentaries, including 35 premieres, representing more than 40 cultures from around the world; all screenings hosted either by the director or an anthropologist familiar with the subject; adm. $5 for any or all films in one evening. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 11:30 a.m., 1:30 & 3:30, Sat.–Sun. at 10:30 a.m.; *Nomads of the Deep* and *Skyward:* Mon.–Fri. at 12:30, Wed., Fri.–Sun. at 4:30; *The Dream Is Alive:* Mon.–Fri. at 10:30 a.m. & 2:30, Sat.–Sun. at 12:30 & 2:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: *On the Wing, Nomads of the Deep,* and *Skyward:* Fri.–Sat. at 6 & 7:30.

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $6; students, senior citizens, and members $5. Three Asian Films/Three Asian Filmmakers. Sept. 12 at 7:30: *Crossing* (India, 1984), dir. Gautam Ghosh; Ghosh present. Sept. 13 at 5: *A Flower in City Jail* (Philippines, 1984) by Mario O'Hara, screenplay by Lualhati Bautista; Bautista present. Sept. 14 at 5: *Ponirah Terpidana* (Indonesia, 1984) by Slamet Rahardjo; Rahardjo present.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Sept. 10 at 7:30: *In a Lonely Place* (1950), dir. Nicholas Ray, with Humphrey Bogart and Gloria Grahame.

FILM SOCIETY OF LINCOLN CENTER—Alice Tully Hall, Lincoln Center. 877-1800. Tickets for the 24th New York Film Festival ($6–$8, opening and closing nights $12–$16) go on sale at the Alice Tully Hall box office Sept. 7. Festival runs Sept. 19–Oct. 5. Please note: Because of a recent theft, counterfeit tickets may be available through unofficial channels; restrict your purchases to the Alice Tully Hall box office or the mail.

FILMS CHARAS—360 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. Sept. 16 at 8: *Alsino and the Condor* (Nicaragua, 1983), dir. Miguel Littin, and *History of Committed Cinema.*

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. Sept. 14–Nov. 9: Commercial Photography by Artists: *The World of Photography* (1986) by Michael Smith and William Wegman; David Hockney's Photo-Collages: *Interview With David Hockney* (1984) by Lawrence Weschler, *Painting With Light* (1986), and "Experiment in Cubist Television," from *South Bank Show* (London Weekend Television, 1983); Hockney will give a lecture Sept. 11 at 7; call 860-1776 to reserve seats.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members, senior citizens, and students $4. Chikuzan: Songs From the Japanese North. Sept. 10 at 7:30: *Tsugaru Folksong* (Japan, 1973), dir. Koichi Saito.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: National Jewish Archive of Broadcasting. Sept. 14 at 12:30, 1:30 & 2:30: *Exodus 1939: The Jews of Danzig* (1979).

KATONAH GALLERY—28 Bedford Rd., Katonah, N.Y. (914) 232-9555. Free. Tue. noon–5, Wed.–Fri. 2–5 & Thu. 7:30–9:30, Sat. 10 a.m.–5, Sun. 2–5. Thru Sept. 21: A Video Primer: Electronic Art From the '80s: Continuous screenings of recent video by various artists.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. by contribution. Sept. 12 at 8: Open screening; bring your own films.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.–Sat. noon–5. Thru Sept. 18: Rocky and Bullwinkle and Friends: A Tribute to Jay Ward. Thru Sept. 18: Tue.–Sat. at 12:15: The Unseen *Star Trek* Pilot "The Cage."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Saved! Preserved and Restored Film Treasures From the Collection: Sept. 11 at 2:30 & 6: *The Big Trail* (1930), dir. Raoul Walsh, with John Wayne. Sept. 12–13: In Memoriam: Films From the Archives. Sept. 12 at 2:30: *Anatomy of a Murder* (1959), dir. Otto Preminger, with James Stewart, Lee Remick, and Ben Gazzara; at 6: *Laura* (1944), dir. Otto Preminger, with Gene Tierney, Dana Andrews, Clifton Webb, and Vincent Price. Saved! Preserved and Restored Film Treasures From the Collection: Sept. 13 at 2: (See Sept. 12 at 6); at 5: (See Sept. 12 at 2:30). Sept. 14 at 2: (See Sept. 11 at 2:30 & 6); at 5: *Since You Went Away* (1944), dir. John Cromwell, with Claudette Colbert, Jennifer Jones, and Shirley Temple. Directors Guild of America Fiftieth Anniversary Tribute: Martin Scorsese: Sept. 15 at 2:30: *Who's That Knocking at My Door?* (1968), dir. Scorsese, with Harvey Keitel; at 6: *Raging Bull* (1980), dir. Scorsese, with Robert De Niro; Scorsese present. In Memoriam: Films From the Archives: Sept 16 at 2:30 & 6: *Victoria the Great* (Great Britain, 1937), dir. Herbert Wilcox, with Anna Neagle and Anton Walbrook.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Sept. 10 at 8, Sept. 11–13 at 8 & 10, Sept. 14 at 5, 7:15 & 9:15, Sept. 15 at 8: *3 Men and a Cradle* (France, 1985), dir. Coline Serreau. Sept. 16 at 8: *Dreamchild* (Great Britain, 1985), dir. Gavin Millar, with Coral Browne and Ian Holm.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516) 283-2118. Free. Sept. 12 at 3: *Georgia O'Keeffe* (WNET, 1977) by Perry Miller Adato.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Sept. 18: Tue.–Sun. at 7:30: *Molière* (France, 1978), dir. Ariane Mnouchkine, with Philippe Caubère. Sept. 12–14 at 3:30 (adm. $6/$5): *Heimat* (West Germany, 1985), dir. Edgar Reitz, Parts 3–6 (the eleven-part film is being shown at the Public as a four-part series on weekends thru Sept. 26). Public Service (free): Sat.–Sun. at 2: *Tosca's Kiss* (Switzerland, 1985), dir. Daniel Schmid.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2. Sept. 14 at 1:30: *Hulls and Hulks in the Tide of Time* (video, 1986) by Nick Manning and Jeffrey Alpert; Manning present.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000; Y-Charge: 996-1100. Adm. $8; $15 full-day tickets available. Thru Sept. 16: American Jewry: Looking at Ourselves. Sept. 10 at 8: *Next Stop, Greenwich Village* (1976), dir. Paul Mazursky; Dr. Debra Dash Moore, speaker. Sept. 14 at 4: *The Spark* (1974), dir. Mel Epstein, *The Return: A Hasidic Experience* (1979), dir. Yisrael Lifshutz and Barry Ralbag, and *A Psalm for Moshe* (1984), dir. Robert Jacobson; Rabbi Ephraim Buchwald, speaker; at 8: *Split Image* (1982), dir. Ted Kotcheff, with Michael O'Keefe and Karen Allen; Rabbi Maurice Davis, speaker. Sept. 15 at 8: *Dark Lullabies* (Canada, 1985), dir. Irene Angelico and Abbey Neidik; Angelico and Neidik present. Sept. 16 at 8: *Zelig* (1983), dir. Woody Allen, with Allen and Mia Farrow; Dr. Egon Mayer, speaker.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Aliens.* #2—*The Fly.* #3—*Back to School.*

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. Program unavailable.

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Nothing in Common.* #2—*Back to School.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Nothing in Common.* #2—*Stand By Me.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Sept. 11: *Bullies; Tenement.* Beg. Sept. 12 (tent.): *The Fly.*

106. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. 901-3322. #1—Thru Sept. 11: *Dead-end Drive-in.* #2—Thru Sept. 11: *Vamp.*

107. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Nothing in Common.* #2—Thru Sept. 11: *Ferris Bueller's Day Off.* Beg. Sept. 12: *Hands* *of Steel.* #3—Thru Sept. 11: *The Gods Must Be Crazy.* Beg. Sept. 12: *Avenging Force.* #4—Thru Sept. 11: *The Fly.* Beg. Sept. 12: *Bedroom Eyes.*

108. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru Sept. 11: *The Fly.* Beg. Sept. 12: *Avenging Force.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Friday the 13th, Part VI: Jason Lives; The Transformers—The Movie.* #2—*Bullies.* #3—*Born American.* #4—*Night of the Creeps.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Ruthless People.* #2—*Aliens.* #3—*Bullies.* #4—*Back to School.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—Thru Sept. 11: *Mona Lisa.* #2—Thru Sept. 11: *The Gods Must Be Crazy.* #3—Thru Sept. 11: *Extremities.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*The Fly.* #2—*Aliens.* #3—Thru Sept. 11: *The Texas Chainsaw Massacre Part 2.* Beg. Sept. 12: *Avenging Force.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*The Texas Chainsaw Massacre Part 2.* #2—*The Karate Kid Part II.* #3—*Reform School Girls.* #4—*Born American; Dead-end Drive-in.* #5—*The Fly.* #6—*Extremities.* #7—*Bullies.* #8—*Back to School.* #9—*Stand By Me.* #10—*Ruthless People; The Transformers—The Movie.* #11—*Aliens.* #12—*Running Scared.*

BROOKLYN

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—Thru Sept. 11: *Reform School Girls.* Beg. Sept. 12: *Bedroom Eyes.* #2—*Nothing in Common.* #3—*Ruthless People.* #4—*Extremities.* #5—*Back to School.* #6—*Manhunter.* #7—*The Karate Kid Part II.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Ferris Bueller's Day Off; Pretty in Pink.* #2—*About Last Night . . . .* #3—Thru Sept. 11: *Born American; Bullies.* Beg. Sept. 12: *Avenging Force.* #4—Thru Sept. 11: *Dead-end Drive-in.* Beg. Sept. 12: *Hands of Steel.* #5—Thru Sept. 11: *Tenement.* Beg. Sept. 12: *Code Name: Wild Geese.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Sept. 11: *The Karate Kid Part II.* #2—Thru Sept. 11: *Born American; Reform School Girls.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Ruthless People.* #2—*Extremities.* #3—*Running Scared.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Stand By Me.* #2—*Nothing in Common.* #3—*The Gods Must Be Crazy.* #4—Thru Sept. 11: *Tenement.* Beg. Sept. 12: *Hands of Steel.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—*The Fly.* #2—Thru Sept. 11: *Dead-end Drive-in.* Beg. Sept. 12: *Avenging Force.* #3—Thru Sept. 11: *Back to School.* Beg. Sept. 12: *Bedroom Eyes.* #4—*Aliens.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Stand By Me.* #2—Thru Sept. 11: *Dead-end Drive-in; Tenement.* Beg. Sept. 12: *Avenging Force.* #3—Thru Sept. 11: *Reform School Girls; Born American.* Beg. Sept. 12: *Hands of Steel.* #4—Thru Sept. 11: *Ferris Bueller's Day Off; Pretty in Pink.* Beg. Sept. 12: *Bedroom Eyes.* #5—*Nothing in Common.* #6—*Ruthless People.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Ruthless People.* #2—*The Gods Must Be Crazy.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*The Fly.* #2—*Ferris Bueller's Day Off.* #3—*Back to School.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. Program unavailable.

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*The Fly.* #2—Thru Sept. 11: *Aliens.* Beg. Sept. 12: *Avenging Force.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Born American.* #2—*Bullies; The Transformers—The Movie.* #3—*Back to School.* #4—*Night of the Creeps.*

212. FLATBUSH—AVENUE U—Ave. U at E. 16th St. 645-3800. #1—Thru Sept. 11: *Back to School.* Beg. Sept. 12: *About Last Night . . . .* #2—Thru Sept. 11: *The Karate Kid Part II.* Beg. Sept. 12: *Heartburn.*

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214. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Dead-end Drive-in.* #2—*The Fly.* #3—*Born American; Tenement.* #4—*Extremities.*

215. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—Tent.: *Nothing in Common.* #2—Program unavailable.

216. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Extremities.* #2—*The Gods Must Be Crazy.* #3—*Stand By Me.* #4—*Aliens.*

217. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Sept. 11: *The Fly.*

218. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Born American.* #2—*Ruthless People.* #3—*Dead-end Drive-in.* #4—*The Fly.* #5—*About Last Night . . . .*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Sept. 11 (tent.): *Aliens.* Beg. Sept. 12: *She's Gotta Have It.* #2—Thru Sept. 11 (tent.): *Vagabond; Smooth Talk.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru Sept. 11: *Dead-end Drive-in.* #2—*The Fly.* #3—Thru Sept. 11: *Bullies.* Beg. Sept. 12: *Code Name: Wild Geese.* #4—Thru Sept. 11: *Night of the Creeps; Reform School Girls.* Beg. Sept. 12: *Avenging Force.* #5—Thru Sept. 11: *Aliens.* Beg. Sept. 12: *Bedroom Eyes.*

221. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Sept. 11: *Dead-end Drive-in.* #2—Thru Sept. 11: *The Fly; Vamp.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Aliens.* #2—Thru Sept. 11: *Back to School.* Beg. Sept. 12: *Bedroom Eyes.* #3—*The Fly.* #4—Thru Sept. 11: *Tenement.* Beg. Sept. 12: *Hands of Steel.* #5—Thru Sept. 11: *Born American.* Beg. Sept. 12: *Avenging Force.* #6—*Manhunter.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Nothing in Common.* #2—*Extremities.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Stand By Me.* #2—*The Gods Must Be Crazy.* #3—*Mona Lisa.* #4—Thru Sept. 11: *Armed and Dangerous.* Beg. Sept. 12: *Bedroom Eyes.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Stand By Me.* #2—*Aliens.* #3—*Ruthless People.* #4—*The Karate Kid Part II.* #5—*Back to School.* #6—*The Fly.* #7—*The Gods Must Be Crazy.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Bullies.* #2—*Extremities.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*The Karate Kid Part II.* #2—*Ruthless People.* #3—*Back to School.* #4—*Born American.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Ruthless People.* #2—*Aliens.* #3—*Back to School.* #4—Thru Sept. 11: *Tenement.* Beg. Sept. 12: *Avenging Force.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Stand By Me.* #2—*Nothing in Common.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Sept. 11: *Legal Eagles.* #2—Thru Sept. 11: *Heartburn; Flight of the Navigator.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Back to School.* #2—*Ruthless People.* #3—*Nothing in Common.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Stand By Me.* #2—*The Gods Must Be Crazy.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. Thru Sept. 11: *Born American.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Aliens.* #2—*The Fly.* #3—Thru Sept. 11: *Armed and Dangerous; Manhunter.* Beg. Sept. 12: *Avenging Force.* #4—Thru Sept. 11: *The Texas Chainsaw Massacre Part 2; Tenement.* Beg. Sept. 12: *Bedroom Eyes.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Mona Lisa.* #2—*Dead-end Drive-in.* #3—*The Fly.* #4—*Aliens.* #5—*Stand By Me.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*About Last Night . . . .* #2—*Heartburn.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Sept. 11: *Bullies.* Beg. Sept. 12: *Code Name: Wild Geese.* #2—*Nothing in Common.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*The Fly.* #2—Thru Sept. 11: *Reform School Girls; The Texas Chainsaw Massacre Part 2.* Beg. Sept. 12: *Bedroom Eyes.* #3—Thru Sept. 11: *Aliens.* Beg. Sept. 12: *Avenging Force.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*Running Scared.* #2—*Heartburn.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Sept. 11: *Aliens.* Beg. Sept. 12: *Avenging Force.* #2—*The Fly.*

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. Program unavailable.

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. Program unavailable.

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Nothing in Common.* #2—*Aliens.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Sept. 11: *Mona Lisa.* #2—Thru Sept. 11: *Extremities.*

401. NEW DORP—HYLAN—351-6601. #1—*Stand By Me.* #2—*Nothing in Common.*

402. NEW DORP—LANE—351-2110. Thru Sept. 11: *Ruthless People.*

403. NEW DORP—RAE—979-0444. #1—Thru Sept. 11: *About Last Night . . . ; The Transformers—The Movie.* #2—Thru Sept. 11: *One Crazy Summer.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*The Gods Must Be Crazy.* #2—*The Fly.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Fly.* #2—*Aliens.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Stand By Me.* #2—*The Gods Must Be Crazy.*

501. BELLMORE—MOVIES—783-7200. Program unavailable.

502. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Stand By Me.* #2—Thru Sept. 11: *Armed and Dangerous.* Beg. Sept. 12: *Bedroom Eyes.* #3—*The Fly.* #4—Thru Sept. 11: *The Gods Must Be Crazy.* Beg. Sept. 12: *Avenging Force.*

504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Nothing in Common.* #2—*Aliens.* #3—*The Fly.* #4—Thru Sept. 11: *Ruthless People.* Beg. Sept. 12: *Heartburn.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Aliens.* #2—*Nothing in Common.* #3—*Heartburn.* #4—*About Last Night . . . .*

506. GREAT NECK—SQUIRE—466-2020. #1—*Nothing in Common.* #2—*The Gods Must Be Crazy.* #3—Thru Sept. 11: *The Fly.* Beg. Sept. 12: *Avenging Force.*

507. HEWLETT—RKO—791-6768. Thru Sept. 11: *One Crazy Summer.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Sept. 11: *The Gods Must Be Crazy.* Beg. Sept. 12: *Avenging Force.* #2—Thru Sept. 11: *Back to School.* Beg. Sept. 12: *Bedroom Eyes.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—*Aliens.* #2—*Heartburn.* #3—*A Room With a View.* #4—*Extremities.* #5—*Manhunter.* #6—*Armed and Dangerous.*

510. LAWRENCE—RKO—371-0203. #1—*Manhunter; Reform School Girls.* #2—*Night of the Creeps.* #3—*Born American; Dead-end Drive-in.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—*Heartburn.* #2—Thru Sept. 11: *The Karate Kid Part II.* Beg. Sept. 12: *Ruthless People.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Running Scared.* #2—*Aliens.* #3—*Extremities.* #4—*Ruthless People.* #5—*Nothing in Common.* #6—*Born American.*

513. LONG BEACH—PARK AVENUE—432-0576. Program unavailable.

514. LYNBROOK—LYNBROOK—593-1033. #1—*Nothing in Common.* #2—*Aliens.* #3—*The Fly.* #4—*Back to School.*

515. LYNBROOK—STUDIO ONE—599-1444. Program unavailable.

516. MALVERNE—TWIN—599-6966. #1—Thru Sept. 11: *The Karate Kid Part II.* Beg. Sept. 12: *Letter to Brezhnev.* #2—*Mona Lisa.*

517. MANHASSET—MANHASSET—627-7887. #1—*Mona Lisa.* #2—*About Last Night . . . .* #3—*Ruthless People.*

518. MASSAPEQUA—PEQUA—799-6464. *Nothing in Common.*

519. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Stand By Me.* #2—*Back to School.* #3—*Ruthless People.* #4—*Ferris Bueller's Day Off.* #5—*The Gods Must Be Crazy.* #6—*The Fly.* #7—*Aliens.* #8—Thru Sept. 11: *Reform School Girls.* Beg. Sept. 12: *Bedroom Eyes.* #9—Thru Sept. 11: *Tenement.* Beg. Sept. 12: *Avenging Force.*

520. MERRICK—TWIN—546-1270. #1—*Back to School.* #2—*The Fly.*

521. NEW HYDE PARK—HERRICKS—747-0555. #1—*Back to School.* #2—*The Gods Must Be Crazy.*

522. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Sept. 11: *Ruthless People.* #2—Thru Sept. 11: *Armed and Dangerous.*

524. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Back to School.* #2—*Legal Eagles.*

525. PORT WASHINGTON—MOVIES—944-6200. #1—Thru Sept. 11: *Born American.* Beg. Sept. 12: *About Last Night . . . .* #2—*Bullies.* #3—*The Gods Must Be Crazy.* #4—*Ruthless People.*

526. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Extremities.*

527. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Armed and Dangerous.* #2—*Heartburn.*

528. ROSLYN—ROSLYN—621-8488. #1—*A Room With a View.* #2—*Stand By Me.*

529. SYOSSET—SYOSSET—921-5810. #1—*The Fly.* #2—*Ruthless People.* #3—*Stand By Me.*

530. SYOSSET—UA CINEMA 150—364-0700. *Nothing in Common.*

531. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*The Gods Must Be Crazy.* #2—*The Fly.* #3—*Aliens.*

532. VALLEY STREAM—SUNRISE—825-5700. #1—*Running Scared.* #2—*Bullies.* #3—*The Karate Kid Part II.* #4—*Born American; Dead-end Drive-in.* #5—*The Texas Chainsaw Massacre Part 2.* #6—*Manhunter; The Transformers—The Movie.* #7—*Reform School Girls.* #8—*Armed and Dangerous.* #9—*Extremities.* #10—*Stand By Me.* #11—*Back to School.* #12—*Ruthless People; Flight of the Navigator.*

533. WANTAGH—RKO—781-6969. Thru Sept. 11: *One Crazy Summer.*

534. WESTBURY—DRIVE-IN—334-3400. #1—Thru Sept. 11: *The Fly.* Beg. Sept. 12: *Avenging Force.* #2—Thru Sept. 11: *About Last Night . . . .* Beg. Sept. 12: *Bedroom Eyes.* #3—*Nothing in Common.*

535. WESTBURY—WESTBURY—333-1911. #1—Program unavailable. #2—*Mona Lisa.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru Sept. 11: *The Fly.* Beg. Sept. 12: *Avenging Force.* #2—*The Gods Must Be Crazy.* #3—*Back to School.*

601. BABYLON—RKO—669-0700. #1—*Aliens.* #2—*Armed and Dangerous.*

602. BABYLON—SOUTH BAY—587-7676. #1—Thru Sept. 11: *Ruthless People.* #2 & #3—Program unavailable.

603. BAY SHORE—CINEMA—665-1722. *Stand By Me.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Nothing in Common.* #2—*Extremities.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*The Fly; Big Trouble in Little China.* #2—Thru Sept. 11: *Armed and Dangerous; About Last Night. . . .* Beg. Sept. 12: *Avenging Force.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Sept. 11: *The Karate Kid Part II.* Beg. Sept. 12: *The Fly.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Armed and Dangerous; Dead-end Drive-in.* #2—*Aliens.* #3—*The Karate Kid Part II.* #4—*Back to School.* #5—*Extremities.* #6—*Stand By Me.* #7—*Ferris Bueller's Day Off.* #8—*Reform School Girls.* #9—*The Gods Must Be Crazy.* #10—*Running Scared; Flight of the Navigator.* #11—*One Crazy Summer.* #12—*The Fly.* #13—*Ruthless People.*

608. COMMACK—DRIVE-IN—499-2900. Thru Sept. 11: *Nothing in Common; One Crazy Summer.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Heartburn; Dead-end Drive-in.* #2—*Aliens.* #3—*Stand By Me.* #4—*The Gods Must Be Crazy.* #5—*Extremities.* #6—*Ruthless People; The Transformers—The Movie.* #7—*The Fly.* #8—*Running Scared.* #9—*The Karate Kid Part II.* #10—*Manhunter.* #11—*Back to School.*

610. COMMACK—RKO—499-4545. #1—*Armed and Dangerous.* #2—*Nothing in Common.*

611. CORAM—PINE—698-6442. #1—*Heartburn.* #2—*About Last Night. . . .* #3—*Back to School.* #4—*Nothing in Common.*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Nothing in Common.* #2—*Ruthless People.* #3—*The Fly.* #4—Thru Sept. 11: *Ferris Bueller's Day Off.* Beg. Sept. 12: *Hands of Steel.* #5—*Aliens.* #6—*The Gods Must Be Crazy.* #7—Thru Sept. 11: *Manhunter.* Beg. Sept. 12: *Bedroom Eyes.* #8—Thru Sept. 11: *Armed and Dangerous.* Beg. Sept. 12: *Avenging Force.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Nothing in Common.* #2—*Mona Lisa.* #3—*The Fly.* #4—*The Gods Must Be Crazy.* #5—*Manhunter.*

614. ELWOOD—ELWOOD—499-7800. #1—*Heartburn.* #2—*The Fly.*

616. FIRE ISLAND—COMMUNITY—583-5184. Sept. 12–13: *Heartburn.*

617. GREENPORT—GREENPORT—477-0500. Thru Sept. 11: *About Last Night . . . .* Beg. Sept. 12 (tent.): *Nothing in Common.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Aliens.* #2—*Nothing in Common.* #3—*The Fly.* #4—*Extremities.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Ferris Bueller's Day Off.*

620. ISLIP—ISLIP—581-5200. #1—*Ferris Bueller's Day Off; Pretty in Pink.* #2—*The Fly.* #3—*Ruthless People.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Fly.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Sept. 11: *About Last Night. . . .*

623. LINDENHURST—LINDENHURST—888-5400. Thru Sept. 11: *The Karate Kid Part II.* Beg. Sept. 12: *About Last Night. . . .*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Manhunter.* #2—*Running Scared.* #3—*Ferris Bueller's Day Off; Pretty in Pink.* #4—*Ruthless People.* #5—*Nothing in Common.*

625. MONTAUK—THE MOVIES—668-2393. Thru Sept. 11: *Heartburn.*

626. NORTHPORT—NORTHPORT—261-8600. Thru Sept. 11: *Back to School.* Beg. Sept. 12: *The Karate Kid Part II.*

627. OAKDALE—OAKDALE—589-8118. Thru Sept. 11: *The Karate Kid Part II.* Beg. Sept. 12 (tent.): *About Last Night. . . .*

628. PATCHOGUE—TRIPLEX—475-0601. #1—*Nothing in Common.* #2—Thru Sept. 11: *The Fly.* Beg. Sept. 12: *Avenging Force.* #3—Thru Sept. 11: *The Gods Must Be Crazy.* Beg. Sept. 12: *Bedroom Eyes.*

630. PORT JEFFERSON—MINI EAST—928-6555. Thru Sept. 11: *The Karate Kid Part II.* Beg. Sept. 12 (tent.): *Flight of the Navigator.* **WEST**—Thru Sept. 11: *Ferris Bueller's Day Off.* Beg. Sept. 12 (tent.): *Mona Lisa.*

631. RIVERHEAD—SUFFOLK—727-3133. Thru Sept. 11: *The Fly.*

633. SAG HARBOR—SAG HARBOR—725-0010. Thru Sept. 11: *3 Men and a Cradle.* Beg. Sept. 12: *Mona Lisa.*

634. SAYVILLE—SAYVILLE—589-0232. #1—*Ruthless People.* #2—*Armed and Dangerous.* #3—*Nothing in Common.*

636. SMITHTOWN—SMITHTOWN—265-1551. *Stand By Me.*

637. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Stand By Me.* #2—*A Room With a View.* #3—Thru Sept. 11: *Back to School.* Beg. Sept. 12 (tent.): *Ruthless People.*

638. STONY BROOK—LOEWS—751-2300. #1—*Nothing in Common.* #2—*Running Scared.* #3—*Extremities.*

639. WEST ISLIP—TWIN—669-2626. #1—Thru Sept. 11: *Heartburn.* Beg. Sept. 12 (tent.): *Armed and Dangerous.* #2—Thru Sept. 11: *Aliens.* Beg. Sept. 12 (tent.): *Back to School.*

640. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Nothing in Common.* #2—*Extremities.*

641. WESTHAMPTON—WESTHAMPTON—288-1500. *Ruthless People.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Extremities.* #2—*Mona Lisa.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Back to School.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Nothing in Common.* #2—*Back to School.* #3—*Mona Lisa.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Nothing in Common.* #2—Thru Sept. 11: *Mona Lisa.*

704. HARRISON—CINEMA—835-9800. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—Thru Sept. 11: *Born American.* #2—*The Karate Kid Part II; The Transformers—The Movie.* #3—*The Fly.* #4—*Extremities.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Nothing in Common.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Stand By Me.* #2—*Ruthless People.* #3—*The Gods Must Be Crazy.* #4—*Aliens.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru Sept. 11: *The Fly.* Beg. Sept. 12 (tent.): *A Room With a View.* #2—*The Gods Must Be Crazy.* #3—*Nothing in Common.* #4—*Stand By Me.* #5—*Running Scared.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Sept. 11: *Legal Eagles.* Beg. Sept. 12 (tent.): *Ruthless People.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*The Fly.* #2—*Dead-end Drive-in; Reform School Girls.*

711. NEW ROCHELLE—TOWN—632-9700. *Back to School.*

712. OSSINING—ARCADIAN—941-5200. Program unavailable.

713. PEEKSKILL—BEACH—737-6262. #1—*Nothing in Common.* #2—*About Last Night. . . .* #3—*The Fly.* #4—*Back to School.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Back to School.* #2—*Ferris Bueller's Day Off.* #3—*Extremities.* #4—*Aliens.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Sept. 11: *Armed and Dangerous.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Aliens.* #2—Program unavailable.

717. RYE—RYE RIDGE—939-8177. #1—*A Room With a View.* #2—*Extremities.*

718. SCARSDALE—FINE ARTS—723-6699. *A Room With a View.*

719. SCARSDALE—PLAZA—725-0078. Thru Sept. 11: *Legal Eagles.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Ferris Bueller's Day Off.* #2—*Running Scared.*

721. YONKERS—CENTRAL PLAZA—793-3232. #1—*Aliens.* #2—*Stand By Me.* #3—*Ruthless People.* #4—*About Last Night. . . .*

722. YONKERS—MOVIELAND—793-0002. #1—*The Fly.* #2—Thru Sept. 11: *Bullies.* #3—*Manhunter.* #4—*The Karate Kid Part II.* #5—*Heartburn.* #6—*The Gods Must Be Crazy.*

723. YONKERS—PARK HILL—969-4477. #1—Thru Sept. 11: *The Fly.* #2—Thru Sept. 11: *Night of the Creeps.* #3—Thru Sept. 11: *Born American.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*The Gods Must Be Crazy.* #2—*The Fly.* #3—*Nothing in Common.* #4—*Stand By Me.* #5—Thru Sept. 11: *One Crazy Summer.* Beg. Sept. 12: *Bedroom Eyes.* #6—Thru Sept. 11: *Armed and Dangerous.* Beg. Sept. 12: *Avenging Force.* #7—*Back to School.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*Heartburn.* #2—*Ruthless People.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. *Born American; Dead-end Drive-in.*

752. NANUET—MALL—623-6336. *Armed and Dangerous.*

753. NANUET—ROUTE 59—623-3355. *Aliens.*

754. NANUET—RKO MOVIES—623-0211. #1—*Stand By Me.* #2—*Ruthless People.* #3—*Extremities.* #4—*Back to School.* #5—*Nothing in Common.*

755. NEW CITY—TOWN—634-5100. #1—*Aliens.* #2—*Mona Lisa.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Ruthless People.* #2—*The Fly.*

757. NYACK—CINEMA EAST—358-6631. *Heartburn.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*Nothing in Common.* #2—*Born American.*

760. PEARL RIVER—PEARL RIVER—735-6500. *The Fly.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Back to School.*

762. SPRING VALLEY—PIX—425-6902. #1—*About Last Night. . . .* #2—*Ruthless People.*

763. STONY POINT—9 W CINEMA—942-0303. *Armed and Dangerous.*

764. SUFFERN—LAFAYETTE—357-6030. Thru Sept. 11: *Short Circuit.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *The Karate Kid Part II.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Ruthless People.* #2—*The Karate Kid Part II.*

801. DANBURY—CINE—743-2200. #1—*Stand By Me.* #2—*Nothing in Common.* #3—*Top Gun.*

802. DANBURY—CINEMA—748-2923. #1—*The Gods Must Be Crazy.* #2—*Extremities.*

803. DANBURY—PALACE—748-7496. #1—Thru Sept. 11: *Dead-end Drive-in.* Beg. Sept. 12 (tent.): *Avenging Force.* #2—*The Fly.* #3—*Armed and Dangerous.*

804. DARIEN—PLAYHOUSE—655-0100. *Back to School.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—Tent.: *Top Gun.* #2—*The Fly.*

806. FAIRFIELD—COUNTY—334-1411. Tent.: *Aliens.*

807. GREENWICH—CINEMA—869-6030. #1—*Ruthless People.* #2—*3 Men and a Cradle.*

808. GREENWICH—PLAZA—869-4030. #1—*Stand By Me.* #2—*The Gods Must Be Crazy.* #3—*Heartburn.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Stand By Me.* #2—*Nothing in Common.*

810. NORWALK—CINEMA—838-4504. #1—*Aliens.* #2—*Extremities.*

811. NORWALK—NORWALK—866-9202. Tent.: *About Last Night. . . .*

812. RIDGEFIELD—CINEMA—438-3338. Thru Sept. 11: *Ruthless People; Flight of the Navigator; My Little Pony—The Movie.*

813. SOUTH NORWALK—SONO—866-9202. Sept. 9–11: *Echo Park.* Sept. 12–15: *A Great Wall; Stop Making Sense.* Sept. 16–18: *Mephisto; After Hours.*

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814. SPRINGDALE—STATE—325-0250. Program unavailable.

815. STAMFORD—AVON—324-9205. #1—*Reform School Girls.* #2—Thru Sept. 11: *Dead-end Drive-in.* Beg. Sept. 12 (tent.): *Avenging Force.*

816. STAMFORD—CINEMA—324-3100. #1—*Extremities.* #2—*Aliens.* #3—*Nothing in Common.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*The Fly.* #2—*Ruthless People.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Stand By Me.* #2—*Nothing in Common.* #3—*Ruthless People.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Top Gun.* #2—*Nothing in Common.* #3—227-9619. *Mona Lisa.* #4—226-6666. *Ruthless People.*

820. WESTPORT—POST—227-0500. *Stand By Me.*

821. WILTON—CINEMA—762-5678. *The Fly.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Nothing in Common.* #2—*About Last Night . . . ; The Transformers—The Movie.* #3—Tent.: *Running Scared.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Aliens.* #2—Program unavailable.

903. JERSEY CITY—STATE—653-5200. #1—*Tenement.* #2—Thru Sept. 11: *Night of the Creeps.* Beg. Sept. 12: *Avenging Force.* #3—Thru Sept. 11: *The Texas Chainsaw Massacre Part 2.* Beg. Sept. 12: *Hands of Steel.* #4—*The Fly.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Bullies.* #2—*Stand By Me.* #3—*Born American.* #4—*Aliens.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Nothing in Common.* #2—*Running Scared.* #3—*Ruthless People.* #4—*Extremities.* #5—*The Fly.* #6—*Back to School.*

907. WEST NEW YORK—MAYFAIR—865-2010. Program unavailable.

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Aliens.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Dead-end Drive-in; Tenement.* #2—*Born American; The Texas Chainsaw Massacre Part 2.*

912. CEDAR GROVE—CINEMA 23—239-1462. *The Gods Must Be Crazy.*

913. IRVINGTON—CASTLE—372-9324. #1—*The Fly; Big Trouble in Little China.* #2—Thru Sept. 11: *Bullies; Tenement.*

914. LIVINGSTON—COLONY—992-0800. *Nothing in Common.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Stand By Me.*

916. MILLBURN—RKO—376-0800. #1—*The Gods Must Be Crazy.* #2—*Nothing in Common.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*Nothing in Common.* #2—*A Room With a View.* #3—*Ruthless People.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*The Karate Kid Part II.* #2—Thru Sept. 11: *Night of the Creeps.* Beg. Sept. 12: *Hands of Steel.* #3—*Back to School.*

919. NUTLEY—FRANKLIN—667-1777. #1—*The Karate Kid Part II.* #2—*Armed and Dangerous.* #3—*Ruthless People.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Stand By Me.* #2—*Aliens.* #3—*Extremities.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—*The Fly.* #2—*About Last Night . . . .* #3—*Extremities.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Sept. 11: *Ferris Bueller's Day Off.*

931. CRANFORD—RKO—276-9120. #1—*About Last Night . . . .* #2—*Heartburn.*

932. ELIZABETH—ELMORA—352-3483. *Aliens.*

933. LINDEN—TWIN—925-9787. Program unavailable.

935. UNION—FIVE POINTS—964-3466. #1—Thru Sept. 11: *Aliens.* #2—*Ruthless People.*

936. UNION—LOST PICTURE SHOW—964-4497. *A Room With a View.*

937. UNION—RKO—686-4373. #1—*Extremities.* #2—*Stand By Me.*

938. WESTFIELD—RIALTO—232-1288. #1—*The Fly.* #2—*Nothing in Common.* #3—*The Gods Must Be Crazy.*

939. WESTFIELD—TWIN—654-4720. #1—*Back to School.* #2—*Ferris Bueller's Day Off; The Transformers—The Movie.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru Sept. 11 (tent.): *Running Scared; The Great Mouse Detective.*

951. CLOSTER—CLOSTER—768-8800. *Back to School; The Transformers—The Movie.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Extremities.* #2—*Ruthless People.* #3—*Nothing in Common.* #4—*Aliens.*

953. EMERSON—TOWN—261-1000. #1—*Heartburn.* #2—*Aliens.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Back to School.* #2—Thru Sept. 11: *Tenement.* Beg. Sept. 12: *Bedroom Eyes.*

955. FAIRVIEW—TWIN—941-2424. #1—*Back to School.* #2—*Running Scared.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru Sept. 11: *Mona Lisa.* Beg. Sept. 12: *Bedroom Eyes.* #2—*The Gods Must Be Crazy.*

957. FORT LEE—SHARON—224-0202. *Stand By Me.*

958. OAKLAND—TWIN—337-4478. #1—*Aliens.* #2—Thru Sept. 11: *Ruthless People.* Beg. Sept. 12: *Heartburn.*

959. PARAMUS—CINEMA 35—845-5070. *Back to School.*

960. PARAMUS—DRIVE-IN—368-1440. Thru Sept. 11: *Friday the 13th, Part VI: Jason Lives; April Fool's Day.* Beg. Sept. 12: *Ruthless People; Down and Out in Beverly Hills.*

961. PARAMUS—RKO BERGEN MALL—845-4449. *A Room With a View.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1—*Nothing in Common.* #2—*About Last Night . . . .* #3—*Heartburn.* #4—*Stand By Me.* #5—*Ruthless People.* #6—*The Gods Must Be Crazy.* #7—*Extremities.* #8—*Born American.* #9—*Bullies.* #10—*The Fly.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—*Running Scared.* #2—*Reform School Girls.* #3—*Aliens.*

964. RAMSEY—CINEMA—825-2090. *Ruthless People.*

965. RAMSEY—INTERSTATE—327-0153. Program unavailable.

966. RIDGEFIELD PARK—RIALTO—641-0617. Thru Sept. 11: *Ferris Bueller's Day Off; Back to School.*

967. RIDGEWOOD—RKO WARNER—444-1234. #1—*Stand By Me.* #2—*Nothing in Common.* #3—*The Fly.* #4—*The Gods Must Be Crazy.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Sept. 11: *Aliens.* #2—Thru Sept. 11: *Heartburn; Labyrinth.*

969. TEANECK—MOVIE CITY—836-3334. #1—*Back to School.* #2—*Legal Eagles.* #3—*One Crazy Summer; The Transformers—The Movie.* #4—*The Karate Kid Part II.* #5—*Armed and Dangerous.*

971. WASHINGTON TOWNSHIP—CINEMA—666-2221. Thru Sept. 11: *Ferris Bueller's Day Off.*

972. WESTWOOD—PASCACK— 664-3200. #1—*Nothing in Common.* #2—*Mona Lisa.* #3—*Ruthless People.* #4—*The Gods Must Be Crazy.*

BRIEF
MOVIE
REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABOUT LAST NIGHT . . .—(1 hr. 53 min., '86) An adaptation of David Mamet's 1974 play *Sexual Perversity in Chicago,* which was a series of mean, funny blackout sketches about the mutual loathing of men and women. Writers Denise DeClue and Tim Kazurinsky, together with director Ed Zwick, have turned the central relationship—between a commercial artist with a knowing manner (Demi Moore) and a handsome restaurant-supplies salesman (Rob Lowe)—into a kind of sensitivity lesson for teenagers, with examples of what to do and not to do in a love affair. Meanwhile, more or less untouched from Mamet, Elizabeth Perkins and Jim Belushi stay on the sidelines as bitter observers who try to break up the other pair. The movie is too frank for television, with lots of pretty, life-enhancing sex, but it's also banal, lame, and draggy. The best performer: deadpan Elizabeth Perkins; the worst: Rob Lowe, who helplessly turns his character into a nothing guy. (July 21, 1986) R. **33, 45, 201, 212, 218, 317, 403, 505, 517, 525, 534, 605, 611, 617, 622, 623, 627, 713, 721, 762, 811, 900, 921, 931, 962**

ALIENS—(2 hr. 17 min., '86) Not as scary as the original 1979 *Alien* (without the *s*), a gruesome horror film posing as science fiction, this one's a World War II–platoon movie that, again, is posing as science fiction, but it's a lot of fun. The ace action director James Cameron (*The Terminator*) is less interested in going "Boo!" than in teaching us how to survive. The monsters, the beasts, or whatever they are—you know, octopus legs, hissing teeth, steaming white gunk—still drop out of the ceiling, or, incubating in someone's belly, rip through the skin from inside. But this time the Space Marines have landed. Led by Sigourney Weaver (the sole survivor in the original), they burn, blast, and blow away hundreds of the fiends. Cameron has kept the original film's wet, black, IRT-at-midnight look, but he's put a lot more movement into the carnage and stalking. Cameron's work has an explosive force; he's like a gleeful kid bashing things together. With Michael Biehn. (July 28, 1986) R. **21, 37, 49, 67, 85, 100, 110, 112, 113, 205, 210, 216, 219, 220, 300, 304, 309, 315, 316, 320, 322, 325, 405, 504, 505, 509, 512, 514, 519, 531, 601, 607, 609, 612, 618, 639, 707, 714, 716, 721, 753, 755, 806, 810, 816, 901, 904, 910, 920, 932, 935, 952, 953, 958, 963, 968**

ARMED AND DANGEROUS—(1 hr. 28 min. '86) A comedy adventure about security guards and the tricks of their trade. With John Candy, Eugene Levy, Robert Loggia, Kenneth McMillan, and Meg Ryan. Screenplay by Harold Ramis and Peter Torokvei; story by Ramis and Brian Grazer. Dir. Mark L. Lester. PG-13. **302, 315, 503, 509, 522, 527, 532, 601, 605, 607, 610, 612, 634, 639, 715, 724, 752, 763, 803, 919, 969**

AVENGING FORCE—(1 hr. 43 min., '86) An ultra-conservative group tries to assassinate a black candidate for the U.S. Senate in Louisiana. With Michael Dudikoff, Steve James, William Wallace, and John P. Ryan. Written by James Booth. Dir. Sam Firstenberg. R. **3, 37, 53, 88, 89, 107, 108, 112, 201, 205, 206, 210, 220, 300, 309, 315, 320, 322, 503, 506, 508, 519, 534, 600, 605, 612, 628, 724, 803, 815, 903**

★ **BACK TO SCHOOL**—(1 hr. 36 min., '86) Rodney Dangerfield plays a shrewd businessman who has fought his way up from Orchard Street but suffers from a nagging sense of worthlessness because he never got an education. When Dangerfield visits his son in college (Keith Gordon), he decides to enroll himself. He buys his way in, and soon he's razzing stuffy lecturers, throwing wild parties, and hiring experts to write his papers. There are moments when Dangerfield is just delivering gags, but he also shows some vanity and pride and fear, and turns the gag role into an interesting man. The picture—not another kissie blown at teenagers—says that experience is better than innocence and that maturity is more interesting than youth. With good supporting performances by Sally Kellerman, Paxton Whitehead, and Ned Beatty. Dir. Alan Metter. (July 14, 1986) PG-13. **7, 33, 62, 85, 88, 100, 103, 110, 113, 200, 205, 208, 211, 212, 300, 304, 306, 309, 312, 508, 514, 519, 520, 521, 524, 532, 600, 607, 609, 611, 626, 637, 639, 701, 702, 711, 713, 714, 724, 754, 761, 804, 905, 918, 939, 951, 954, 955, 959, 966, 969**

BLACK JOY—(1 hr. 37 min., '77) The comic adventures of an immigrant from Guyana who settles in the black London ghetto of Brixton. With Norman Beaton, Trevor Thomas, Floella Benjamin, and Dawn Hope. Screenplay by Jamal Ali and Anthony Simmons, based on Ali's play *Dark Days and Light Nights.* Dir. Simmons. R. **36**

BULLIES—(1 hr. 36 min., '86) A Canadian family moves from the city to a small resort town and comes up against a sadistic local clan. With Jonathan Crombie, Janet Laine Green, Dehl Berti, Stephen B. Hunter, and Olivia D'Abo. Screenplay by John Sheppard and Bryan McCann. Dir. Paul Lynch. R. **3, 32, 105, 109, 110, 113, 201, 211, 220, 305, 319, 525, 532, 722, 904, 913, 962**

CARAVAGGIO—(1 hr. 33 min., '86) The dramatic rise and fall from grace of the Italian painter Caravaggio (1573–1610). British writer-director Derek Jarman based the story on his impressions of the artist's work and only loosely on historical fact. With Nigel Terry, Sean Bean, Tilda Swinton, and Spencer Leigh. **55**

DO YOU REMEMBER DOLLY BELL?—(1 hr. 36 min., '81) In Serbo-Croatian, Eng. subtitles. An early film by Emir Kusturica, director of *When Father Was Away on Business,* about a teenage rocker in the Muslim community of Sarajevo and his affair with a beautiful stripper named Dolly Bell. **1**

EXTREMITIES—(1 hr. 30 min., '86) A drama about a woman who entraps the sadistic young man who brutally attacked her. Based on the play by William Mastrosimone. With Farrah Fawcett, James Russo, Diana Scarwid, and Alfre Woodard. Screenplay by Mastrosimone. Dir. Robert M. Young. R. **20, 22, 30, 50, 68, 85, 111, 113, 200, 203, 214, 216, 301, 305, 400, 509, 512, 526, 532, 604, 607, 609, 618, 638, 640, 700, 705, 714, 717, 754, 802, 810, 816, 905, 920, 921, 937, 952, 962**

FERRIS BUELLER'S DAY OFF—(1 hr. 42 min., '86) The hero is a high-school senior who gulls everyone into thinking that he's seriously ill so he can play hooky. The way writer-director John Hughes tells the story, the people surrounding Ferris in this Chicago suburb don't deserve the truth. His parents are a pair of ambitious jerks who don't notice a thing; his sister, who is on to him, is an envious sourpuss; and the dean of students (Jeffrey Jones) is a fanatic who devotes his life to bringing the truant to justice. As Ferris and two friends (Mia Sara and Alan Ruck) head for the city, you expect a startling brush with Experience, but actually, everything goes brilliantly for them and Ferris puts on half of Chicago. The movie appears to be devoted to the dubious dramatic principle that it's all right to have a patronizing little snot as your hero as long as his antagonists are even worse. Hughes lingers over tiny, unimportant points; his comedy routines are insultingly obvious; and the whole picture is boring and conventional. (June 16, 1986) PG-13. **38, 53, 88, 107, 201, 206, 208, 519, 607, 612, 619, 620, 624, 630, 714, 720, 930, 939, 966, 971**

★ **THE FLY**—(1 hr. 35 min., '86) This new classic of the horror genre is both repugnant and rapturously beautiful. David Cronenberg, the Toronto horror specialist, has remade the solemnly inept *Fly* of 1958, digging deep into the zoological-erotic potential of the material. The ambitious scientist Seth Brundle (Jeff Goldblum) accidentally merges with a fly in the course of his experiments. He slowly dies as a human being and is reborn as an insect; his transformation, developed in astonishing detail, is both grotesque beyond belief and extraordinarily moving. Goldblum wears his hair long for the role and has the lean and hooded look of an Arabian prince. When he begins to change into a fly (the changes come with teasing slowness), he's fully eroticized, wearing out his girlfiend, Veronica (Geena Davis), and climbing the walls (literally). Exalted, he's a screwball Faust, a classic American self-transcender. But later, when Brundle realizes what's happening to him, he turns sardonic and eloquent. The last third of the movie is beautifully *written,* and also profoundly romantic in feeling. Cronenberg directs with great restraint—the arc of the movie, from horror to satire to romantic tragedy, is clean, uncluttered, and powerful. With John Getz. Co-scripted by Charles Edward Pogue. (Aug. 25, 1986) R. **6, 33, 53, 66, 85, 89, 100, 105, 107, 108, 112, 113, 205, 208, 210, 214, 217, 218, 220, 221, 300, 304, 315, 316, 320, 322, 404, 405, 503, 504, 506, 514, 519, 520, 529, 531, 534, 600, 605, 606, 607, 609, 612, 613, 614, 618, 620, 621, 628, 631, 705, 708, 710, 713, 722, 723, 724, 756, 760, 803, 805, 817, 821, 903, 905, 913, 921, 938, 962, 967**

HARD TRAVELING—(1 hr. 39 min., '85) A love story, set near the end of the Depression, about an illiterate farmhand accused of murder and the woman who refuses to abandon him. With Ellen Geer, J. E. Freeman, and Barry Corbin. Screenplay by Dan Bessie, based on the novel *Bread and a Stone,* by Alvah Bessie. Dir. Dan Bessie. PG. **84**

HEARTBURN—(1 hr. 48 min., '86) Skillful, but very, very small, and often precious—the story of a marriage told entirely from one side, and told with great knowingness but little real understanding. Rachel Samstat (Meryl Streep), a New York Jewish cookbook writer, and a highly skeptical veteran of marriage, falls for Mark Forman (Jack Nicholson), Washington columnist and notorious lady-killer. They marry, Rachel gets pregnant, has a baby, gets pregnant again. She's too busy, too trusting, and too much in love to notice that Mark is cheating on her. *Heartburn,* which Nora Ephron adapted from her own novel, offers perhaps the most naggingly detailed view of an American upper-middle-class marriage ever put on film. Yet the observations aren't rooted to anything, the way they were in Ephron's book, and the relationship between Mark and Rachel never makes much sense. Nicholson has brilliant moments, but he's so fierce that at times he's almost scary, and we can't tell why he strays from his wife. Streep offers a comical performance as a smart woman whose mind darts off at odd angles. *Heartburn* is about a woman's basic need to trust her husband, and Streep convinces us that Rachel could be wrong about the most important thing in her life. Dir. Mike Nichols. (Aug. 4, 1986) R. **25, 64, 80, 212, 311, 317, 321, 504, 505, 509, 511, 527, 609, 611, 614, 616, 625, 639, 722, 725, 757, 808, 931, 953, 958, 962, 968**

THE KARATE KID PART II—(1 hr. 49 min., '86) More cornball stuff about the super-wise Japanese karate master Pat Morita and his chief American teenage disciple Ralph Macchio. Avoid. Dir. John G. Avildsen. (Aug. 11, 1986) PG. **36, 88, 113, 200, 202, 212, 304, 306, 511, 516, 532, 606, 607, 609, 623, 626, 627, 630, 705, 722, 765, 800, 918, 919, 969**

★ **LEGAL EAGLES**—(1 hr. 54 min., '86) As an ace Manhattan prosecutor, Robert Redford looks comfortable, relaxed, and rather pleased with himself, frankly basking in the rapt attention given him by the two ravenous leading ladies, Debra Winger and Daryl Hannah. Writers Jim Cash and Jack Epps Jr., who concocted the retread script for *Top Gun,* here redo forties romantic comedy, and it's more fun. Hannah plays the spooky performance artist Chelsea Deardon, obsessed with her famous painter father, who died in a fire. His work allegedly burned up, but Chelsea is certain the paintings are still around, tries to steal one, and is later accused of murder. Her attorney, Winger, believes her, Redford does not, and soon the two lawyers are investigating the case together and working up one of those bantering-competitive attractions that used to be the staple of the movies. A lot of the plotting and dialogue come off as slapdash and glib, but star power carries us through. Winger is radiant and charming as the driven working girl, and Hannah, eyes fixed on Redford, is a potent seductress. *Legal Eagles* is decent light entertainment, and it's director Ivan Reitman's least cartoonish work yet. (June 23, 1986) PG. **25, 62, 311, 524, 709, 719, 969**

A MAN AND A WOMAN: 20 YEARS LATER—(1 hr. 48 min., '86) In French, Eng. subtitles. Claude Lelouch has assembled the original cast and crew of the 1966 *A Man and a Woman,* a romance about a widow (Anouk Aimée) and a race-car driver (Jean-Louis Trintignant), to tell a new love story about the same characters twenty years later. With Richard Berry and Evelyne Bouix. Music by Francis Lai. PG. **10, 56**

MANHUNTER—(1 hr. 59 min., '86) An intense, creepily interesting police thriller from Michael Mann, creator of *Miami Vice.* The talented Chicago theater actor William L. Petersen plays a forensics specialist for the FBI who is good at tracking down serial killers—the psychotics who lay waste to ten nurses or five families without any apparent reason. The only way to capture such a person, according to the movie, is to think and move exactly as the killer does. So Petersen goes through the crimes over and over; he works himself into murderous rages, hoping for the extra bit of inspiration that fury might bring. He becomes a kind of functioning maniac. But when he finally, by dint of repetition, puts together the clues, you have the rare sensation that you've actually understood an intellectual process. *Manhunter* is eerie and sensational, and visually, like everything of Mann's, it's extremely slick. But it's also marked by an unusual intimacy with the murderer himself (Tom Noonan). Joan Allen gives an affecting performance as a sexually adventurous blind girl who gets involved with the murderer. (Aug. 25, 1986) R. **3, 33, 60, 200, 300, 315, 509, 510, 532, 609, 612, 613, 624, 722**

★ **MEN . . .**—(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Oschsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. They play tricks on each other, fight, and lie around in beer-dimmed stupors trading insults. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81, 87**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film, set in London and directed by the talented, Irish-born Neil Jordan. The great Bob Hoskins has his best role yet—he's the small-time strong-arm George, who returns from prison and is given a nothing job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. He's an idiot in the Dostoyevskian sense: someone too innocent, too unimaginative, to take in the simple facts of evil in the world. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. Hoskins is short, barrel-chested, and balding, with a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, with the most beautiful mocha skin and thick, abundant hair. She has the singular, high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. When George, looking for a girl who has disappeared somewhere in Mortwell's domain, enters the Soho night world, Jordan produces a mossy, underwater-grotto look. Everything in this movie works together—the drama has a wonderful fatalistic pull. (June 16, 1986) R. **10, 52, 82, 111, 302, 316, 400, 516, 517, 535, 613, 630, 633, 700, 702, 703, 755, 819, 956, 972**

MY AMERICAN COUSIN—(1 hr. 35 min., '85) In the summer of 1959, the twelve-year-old daughter of a small-town family in the Canadian West finds an answer to her boredom in the arrival of a handsome cousin from California. With Margaret Langrick and John Wildman. Written and directed by Sandy Wilson. PG. **56**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84**

NEXT SUMMER—(1 hr. 40 min., '85) In French, Eng. subtitles. An exploration of love and conflict among three married couples of different generations within the same family. With Fanny Ardant, Jean-Louis Trintignant, Claudia Cardinale, and Philippe Noiret. Dir. Nadine Trintignant. **40**

'NIGHT, MOTHER—(1 hr. 31 min., '86) Anne Bancroft and Sissy Spacek star in Marsha Norman's adaptation of her Pulitzer Prize–winning play about a mother who tries, over the course of one evening, to keep her daughter from yielding to despair. Dir. Tom Moore. PG-13. **64**

90 DAYS—(1 hr. 39 min., '85) A comedy, set in Montreal, about a would-be husband and his Korean mail-order bride. With Stefan Wodoslawsky, Christine Pak, Fernanda Tavares, Sam Grana, and Daisy de Bellefeville. Screenplay by Giles Walker and David Wilson. Dir. Gilr. Walker. **63**

★ **NO SURRENDER**—(1 hr. 40 min., '85) A violent, roaring farce from Britain about the miseries and glories of political-religious passion and old age. In Liverpool, on a grimy, wet New Year's Eve, two groups of elderly Irish pensioners—one Catholic, one Protestant—descend on a large, seedy club. They have been invited, it seems, as a parting shot by the thieving outgoing manager of the club, who is being tortured in a back room by the mobster-owner. Mike (Michael Angelis), the new manager, tries to sort things out, but the evening goes out of control. The two groups, who have been warring for over 40 years, scream at each other, and pelt each other with profanities, rallying cries, songs. They are the fighting Irish—and the drinking Irish. Bitterness has become their wit, their refuge, their glory. This is one of the rare movies that dare to make fun of old age. It can do so because this bunch is so spitefully alive the fun is always clean and unpitying. Featuring a great performance by Ray McAnally as an old Protestant gunrunner who wants peace. Written by Alan Bleasdale. Dir. Peter Smith. (Aug. 11, 1986) R. **5**

★ **NOTHING IN COMMON**—(1 hr. 58 min., '86) A good movie with contrasting ebullient and somber moods held together by Tom Hanks's virtuoso performance. Hanks is David Basner, a smart young Chicago advertising executive who turns his work—and everything else in his life—into play. Concocting cornball ads isn't the most honorable work in the world, but Basner and his colleagues all have a terrific time doing it. But then David's dad, played by Jackie Gleason, suddenly announces that his wife of 34 years (Eva Marie Saint) has walked out on him, and Hanks can't take it in. Embarrassed by his parents' problems, he wants to get away from them, and we can see why. The Gleason character is a sarcastic son of a bitch who never stops chewing on the butt end of his disappointment. And his mother is scared and pleasureless. Yet the singular strength of *Nothing in Common* is that while at first, like David, we're a little bored by his parents, we then become convinced, again like David, how important it is to figure out who they are and what his relationship to each of them is. This funny and touching movie is about the necessity—and reward—of family obligation. With Sela Ward and Bess Armstrong. Written by Michael Preminger and Rick Podell. Dir. Garry Marshall. (July 28, 1986) PG-13. **20, 36, 60, 85, 103, 104, 107, 200, 204, 206, 215, 301, 310, 312, 319, 325, 401, 504, 505, 506, 512, 514, 518, 530, 534, 604, 608, 610, 611, 612, 613, 617, 618, 624, 628, 634, 638, 640, 702, 703, 706, 708, 713, 724, 754, 759, 801, 809, 816, 818, 819, 900, 905, 914, 916, 917, 938, 952, 962, 967, 972**

OTELLO—(2 hr. 2 min., '86) In Italian, Eng. subtitles. An adaptation of Giuseppe Verdi's opera, which is based on the tragedy by Shakespeare about a proud Moor general undone by jealousy. Featuring Placido Domingo in the title role, Katia Ricciarelli as Desdemona, and Justino Diaz as Iago. Lorin Maazel conducts the La Scala Orchestra and Chorus of Milan. Dir. Franco Zeffirelli. PG. **56**

PARTISANS OF VILNA—(2 hr. 10 min., '85) A documentary about the men and women who joined the Jewish partisan movement in Vilna, Lithuania, during World War II, including archival footage and interviews with present-day survivors. Dir. Josh Waletzky. **47**

RESTLESS NATIVES—(1 hr. 30 min., '85) A comedy set in Scotland about two youths who become national heroes because of a sensational get-rich-quick scheme. With Joe Mullaney, Vincent Friell, and Ned Beatty. Music by Big Country. Written by Ninian Dunnett. Dir. Michael Hoffman. PG. **84**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by sudden death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. The use of slightly overripe Puccini music completes the mood of sensuous expansion. Featuring Julian Sands, Denholm Elliott, Daniel Day Lewis, and Maggie Smith, as the prurient chaperone Charlotte. (Mar. 17, 1986) **51, 509, 528, 637, 708, 717, 718, 917, 936, 961**

RUNNING SCARED—(1 hr. 47 min., '86) Gregory Hines and Billy Crystal star as two young undercover Chicago cops who have 30 days to go before an early retirement in Florida—if they can stay alive. With Darlanne Fluegel, Steven Bauer, Joe Pantoliano, and Dan Hedaya. Screenplay by Gary Devore and Jimmy Huston. Dir. Peter Hyams. R. **10, 35, 113, 203, 321, 512, 532, 607, 609, 624, 638, 708, 720, 900, 905, 950, 955, 963**

RUTHLESS PEOPLE—(1 hr. 32 min., '86) Kidnapped, Bette Midler enters in a burlap bag, kicking her kidnapper's genitals. When the bag comes off, she's a comic fright. Chained to a bed, she has nothing to do but exercise, so she slims down and becomes a sweet, helpful person. Midler is so elemental that at times she makes the audience gasp. At other times, there's a teasing lilt and tenderness in her line readings that the most legendary stars of the past might have envied. She's the best thing in this coarse comedy, the work of juvenile jokers Jim Abrahams, David Zucker, and Jerry Zucker. Though some of the picture is funny, it suffers from rigidity and noise. Sam Stone (Danny DeVito), the spandex-miniskirt king, wants to kill his wife (Midler), and, delighted when she's snatched, he waits for the kidnappers to do her away. But the felons, a gentle pair (Judge Reinhold and Helen Slater), are completely inept. After a while, the rancid behavior and the collegiate sex jokes begin to pall. *Ruthless People* is profane but essentially square, and the directors don't have the formal control that can make farce a thing of beauty. (July 14, 1986) R. **20, 34, 61, 85, 110, 113, 200, 203, 206, 207, 218, 304, 306, 309, 312, 402, 504, 511, 512, 517, 519, 522, 525, 529, 532, 602, 607, 609, 612, 620, 624, 634, 637, 641, 707, 709, 721, 725, 754, 756, 762, 800, 807, 812, 817, 818, 819, 905, 917, 919, 935, 952, 958, 960, 962, 964, 972**

★ **SHERMAN'S MARCH**—(2 hr. 35 min., '85) Independent filmmaker Ross McElwee set out to retrace General Sherman's march through the South, but got sidetracked by his own romantic problems. In this innocent, amiable movie, the record of Sherman's destructive progress gets mixed up with McElwee's flirtations with the women he meets along the way. The camera becomes his come-on, and the women display themselves to him eagerly. A formidable and beautiful group they are, too, but hard-shelled with ambitions of success that rule out anything more than a dalliance with a semi-impoverished filmmaker. Yet McElwee never declines into self-pity; he never loses his debonair edge. He may not be a sexual conqueror—a bedroom Sherman plowing through the supine South—but he's smart enough to be a conqueror as something else, an artist and comic persona. (Sept. 8, 1986) **4**

★ **SHE'S GOTTA HAVE IT**—(1 hr. 24 min., '86) Something of a first—a jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, mixing dramatic scenes, characters addressing the camera directly, little photo essays, and a (regrettable) dance interlude. But the movie doesn't stray far from the bed of its heroine, Nola Darling (Tracy Camila Johns), an avid yet dreamy and unaggressive young woman with three lovers. There's solid, sensitive Jamie (Tommy Redmond Hicks), who turns out to be wildly possessive; the narcissistic Greer (John Canada Terrell), who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a wheedling jokester who buzzes around Nola like a persistent gnat. Lee, a shrimp with huge glasses, leans into the frame, talking, *talking;* he has a tremendously self-confident rap, and he argues his way into Nola's bed. The jazz score is by Bill Lee, the director's father. Handsome black-and-white cinematography by Ernest Dickerson. (Aug. 18, 1986) R. **11, 30, 68, 82, 87, 219**

SINCERELY CHARLOTTE—(1 hr. 36 min., '84) In French, Eng. subtitles. Isabelle Huppert, directed by her sister, Caroline, plays Charlotte, a wicked hussy who flees the scene of a murder—her current lover's living room—and throws herself on an old flame, Mathieu (Niels Arestrup), who is comfortably settled with a nice woman and her baby son. Helplessly, Mathieu finds himself drawn into the chaos of Charlotte's life. She may be a murderer, she's on the run, she's broke, a liar and a thief, but she excites him more than his current partner, a very responsible and loving math teacher, and he falls. There's something passive and dumb about Mathieu; he's a boob—he deserves to be taken—so we enjoy seeing Charlotte run him around. And Huppert is brazenly amusing as Charlotte. Having lost her early withdrawn quality, she openly plays with the role and shows off her virtuosity. A minor but entertaining film. (Aug. 11, 1986) **7, 47**

★ **STAND BY ME**—(1 hr. 27 min., '86) A boy's pastoral adventure, beautifully directed by Rob Reiner, that accumulates deeper meanings as it goes on. Adapted by Raynold Gideon and Bruce A. Evans from one of Stephen King's non-horror writings (the apparently autobiographical novella *The Body*), the movie is set in Oregon in the lovely summer of 1959. Yet it's not an innocent time. The hero, Gordie (Wil Wheaton), a pensive twelve-year-old, travels with three friends to see the body of a dead boy that is lying in the woods. From the beginning, Reiner plunges us into the special physical world of pre-adolescence—the intimacy that boys feel with body functions; the scabrous insults and disgusto habits. But the movie turns out to be a parable of the origins of fiction, which, for King, lie in the recognition of death. With River Phoenix as the sensitive friend who convinces the hero of his storytelling powers, and Kiefer Sutherland as a thuggish older boy. (Aug. 18, 1986) R. **5, 24, 48, 54, 104, 113, 204, 206, 216, 302, 304, 310, 313, 316, 401, 500, 503, 519, 528, 529, 532, 603, 607, 609, 636, 637, 707, 708, 721, 724, 754, 801, 808, 809, 818, 820, 904, 915, 920, 937, 957, 962, 967**

STATIC—(1 hr. 33 min., '85) A satire of life in rural America that follows the exploits of an inventor who collects malformed crucifixes, a disillusioned rock and roller, and a Vietnam-veteran evangelist who gives radiation suits as Christmas presents. With Keith Gordon, Amanda Plummer, and Bob Gunton. Written by Gordon and Mark Romanek. Dir. Romanek. **1**

STEAMING—(1 hr. 35 min., '85) Director Joseph Losey's last film, an adaptation of Nell Dunn's play (which had a run on Broadway) about the lives of women who meet once a week, on ladies day, at a Turkish bath in London that has seen better times. With Vanessa Redgrave, Sarah Miles, Diana Dors, Patti Love, Brenda Bruce, and Felicity Dean. Screenplay by Patricia Losey. R. **54**

★ **SUMMER**—(1 hr. 30 min., '86) In French, Eng. subtitles. A cranky, at times boring, but ultimately illuminating and moving exploration of loneliness, the latest of Eric Rohmer's "Comedies and Proverbs" series. The heroine, Delphine (Marie Rivière), a 30-year-old Paris secretary, suffers from her finickiness, her compulsion to judge herself and others too harshly. While on vacation in Cherbourg, at a ski resort, and finally in Biarritz, unlucky circumstances and her own neuroses prevent her from having a simple good time, and, freaking out from loneliness, she becomes desperate for some insight into her feelings. Rohmer moves the camera very little, cuts very little; as Marie Rivière talks (often improvising), he waits, and waits, and eventually she says something remarkable. "I'm not obstinate," she says. "Life is obstinate toward me." Out of rather static material, Rohmer has evolved a whole catalogue of courtship behavior—a measure of style, aesthetics, morals. While indifferent to ordinary dramatic methods, he builds suspense into our responses to his characters. He doesn't sort things out for us in advance; we look, and look, and decide. (Sept. 8, 1986) R. **81**

3 MEN AND A CRADLE—(1 hr. 40 min., '85) In French, Eng. subtitles. You can probably figure out most of the plot from the title: three girl-chasers sharing a Paris apartment . . . an adorable baby girl deposited at the front door . . . peepee on the couch . . . lullabies at night . . . mama returns . . . misery. The director, Coline Serreau, knows how to give the women in the audience a belly laugh of revenge. Juggling their work schedules, the three men just barely manage to untangle the mysteries of feeding, diapers, and teething. And Serreau is good on such things as the men's unwillingness to let anyone see how much they love the baby and on the mutual antagonism between parents and childless couples. But the picture is a commercial French farce, and the theatrical efficiency of the plot leaves you a little disgusted by the end. With Roland Giraud, André Dussolier, and Michel Boujenah. (May 19, 1986) PG-13. **11, 88, 633, 807**

★ **VAGABOND**—(1 hr. 45 min., '85) In French, Eng. subtitles. Agnès Varda's bleakly beautiful and very stern movie about a young female drifter, Mona (Sandrine Bonnaire). Surly, ungrateful, pleasureless, Mona wanders around the south of France in the winter and finally freezes to death, all alone. Although her fate is horrifying, it cannot be called gratuitous or unexpected. Varda makes her a study in the perversity of freedom. Mona is free to make all the wrong choices. And precisely because she barely wants to live, she provokes the many people who encounter her. An entire provincial society reveals itself in its amazed recoil from her. Varda works in an anecdotal and severe way, but the encounters form a pattern, and the mournfulness is beautifully sustained, like a fine piece of chamber music. Young Sandrine Bonnaire has the right impervious quality for Mona; she never distances herself from this weird, hostile girl, and she pulls off a death scene that is terrifying. Her Mona is a rare, unforgettable impersonation. (May 26, 1986) **4, 219**

REVIVALS

CLOSELY WATCHED TRAINS—(1 hr. 29 min., '66) In Czech, Eng. subtitles. One of the finest flowers of the short-lived renaissance in Czech filmmaking, this gentle comedy is about the life, and death, of a timid railway guard during World War II. Written and directed by Jiri Menzel, from a novel by Bohumil Hrabal. **86**

EAST OF EDEN—(1 hr. 57 min., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris, and Jo Van Fleet. Along with *From Here to Eternity* and *On the Waterfront,* this was probably the most influential melodrama of the fifties. **8**

GET OUT YOUR HANDKERCHIEFS—(1 hr. 50 min., '78) In French, Eng. subtitles. Bertrand Blier's exquisite high comedy about a distraught young husband (Gérard Depardieu) whose beautiful wife (Carole Laure) has gone into a mysterious funk. He picks up a Mozart-loving teacher (Patrick Dewaere) in a Paris restaurant and encourages him to go to bed with her. But her depression doesn't lift until she meets a thirteen-year-old boy who understands exactly what she wants. A courageous and enjoyable film. **86**

THE GODS MUST BE CRAZY—(1 hr. 49 min., '80) A likable South African comedy that makes friendly jokes about the absurdities of African life. In the pseudo-documentary opening, the lives of the Bushmen, the gentle inhabitants of Botswana's Kalahari Desert, are disrupted when a careless pilot drops a Coke bottle from the sky. The Bushmen think the object is a gift of the gods, and begin squabbling over it, so their leader decides to get rid of it forever. Journeying to the edge of the desert, he encounters "superior" white civilization. Writer-director Jamie Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops, and keeps the gags coming. **7, 43, 65, 107, 111, 204, 207, 216, 302, 304, 313, 404, 500, 503, 506, 508, 519, 521, 525, 531, 600, 607, 609, 612, 613, 628, 707, 708, 722, 724, 802, 808, 912, 916, 938, 956, 962, 967, 972**

I'M NO ANGEL—(1 hr. 27 min., '33) The lions she tames in a circus act are no match for Mae West, that magnificent predatory animal. She also sings some dirty blues, steamrolls her way into New York society, and parades up and down a burlesque runway, murmuring, "Penny for your thoughts." No one else in the movie has a Chinaman's chance. With Cary Grant. Dir. Wesley Ruggles. **8**

INVASION OF THE BODY SNATCHERS (1956)—(1 hr. 20 min.) The original. Outer-space plant life tries to take over the world. It's a camp classic, and plenty scary. With Kevin McCarthy, Dana Wynter, and Larry Gates. Dir. Don Siegel. **2**

LOST HORIZON (1937)—(2 hr. 12 min.) Frank Capra's adaptation of James Hilton's novel about a group of people who happen on an idyllic civilization hidden in the Himalayas. The fully restored, 132-minute version of the film, put together from rediscovered footage, alternate takes, and other materials, premieres this year, the end product of seven years of research. With Ronald Colman, Jane Wyatt, Margo, Sam Jaffe, Edward Everett Horton, Thomas Mitchell, and H. B. Warner. Screenplay by Robert Riskin. **11, 83**

A MAN FOR ALL SEASONS—(2 hr., '66) Everything seems to click in this film of Sir Thomas More's fight for freedom of conscience. Robert Bolt's screenplay is a gem, Fred Zinnemann's direction is the triumph of a lifetime, and the acting is unusually distinguished. With Paul Scofield, Wendy Hiller, Leo McKern, Robert Shaw, Orson Welles, and Susannah York. **8**

MEPHISTO—(2 hr. 15 min., '81) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as a provincial German star who becomes, under the watchful eyes of the Nazis, the principal player and manager of Berlin's Prussian State Theater. This Oscar-winning Hungarian production, directed by István Szabó, is a study in ambition, intelligence, and moral defeat. With Rolf Hoppe as a sinister Göring-type minister. **813**

NOW, VOYAGER—(1 hr. 57 min., '42) Bette Davis is the repressed, unhappy spinster, hiding behind her spectacles; Claude Rains is the masterly psychiatrist whose magic begins to transform her; Paul Henreid is the aristocratic, worldly hero who steps in just when the time is ripe. The result is all it should be. Best scene: Henreid lights up for her. Dir. Irving Rapper. **8**

THE RULES OF THE GAME—(1 hr. 50 min., '39) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. **83**

SHE DONE HIM WRONG—(1 hr. 6 min., '33) Mae West sashays around the Bowery of the 1890s, sings "I Wonder Where My Easy Rider's Gone," and invites a very young and handsome Cary Grant to come up and see her sometime in this adaptation of her own play, *Diamond Lil.* West had only one screen style—overwhelming—and that's fine with us. Dir. Lowell Sherman. **8**

THEATER LISTINGS

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BROADWAY

Now Playing

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the good ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m.; $19.50 to $29.50; Fri. and Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $22 to $32; Wed. at 2 p.m., $17 to $27. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, Larry Riley, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. ●

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret, with book by Harvey Fierstein, music by Jerry Herman, and directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance (if you get there early enough). **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway & 50th St. (239-6200). 2 hr. 45 min. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CUBA AND HIS TEDDY BEAR—The Joseph Papp presentation, sold out for its entire run downtown, has now come to Broadway (for 55 performances only). It's Reinaldo Povod's play about the relationship between a father (Robert De Niro) who is a drug dealer and his seventeen-year-old son (Ralph Macchio); co-starring Burt Young; directed by Bill Hart. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m., Sat. at 2 p.m., $10 to $37.50; thru 9/21. **Longacre Theatre,** 220 West 48th Street (239-6200). All major credit cards.

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, Jim Walton (to be replaced 9/23 by Lee Roy Reams), and Marie Lillo are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE HOUSE OF BLUE LEAVES—A great revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Stars are Jack Wallace, Swoosie Kurtz, and Christine Baranski; featured in the cast are Danny Aiello, Patricia Clarkson, Ann Talman, Ben Stiller, and Jane Cecil. Tues. thru Sat. at 8 p.m., Wed., Sat. at 2 p.m., and Sun. at 3 p.m.; $15 to $30. **Vivian Beaumont Theatre** at Lincoln Center, 150 West 65th Street (787-6868). All major credit cards. **IRLS.** (Final performance at the Beaumont is 10/5. Play reopens at the Plymouth 10/10, with John Mahoney back to replace Jack Wallace. Tickets will be $32.50 top during the week, $35 top on weekends.)

I'M NOT RAPPAPORT—Hal Linden and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Featured in the cast are Mercedes Ruehl, Gregg Almquist, Richard Council, Daniel Ziskie, Nancy Travis, and Josh Pais. Wed. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50; Thurs. at 2 p.m., $17.50 to $25. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY—A special limited-run return engagement of the Royal Shakespeare Company's production of the 1839 Charles Dickens novel, adapted by David Edgar and directed by Trevor Nunn and John Caird. Featured in the cast of 36 actors, who play over 130 characters, are Michael Siberry as Nicholas, David Delve as Mr. Squeers, John Lynch as Smike, DeNica Fairman as Kate, and John Carlisle as Ralph Nickleby. Part I is four hours in length with one intermission, Part II is four and a half hours long with two intermissions. All tickets for the two parts are $100. You cannot buy a ticket for just one part (and you wouldn't want to); plays thru 11/16 only! **Broadhurst Theatre,** 235 West 44th Street (239-6200). All major credit cards.

ME AND MY GIRL—Robert Lindsay (an English favorite), Maryann Plunkett, and George S. Irving star in the splendid revival of a 1937 musical (which is often downright adorable—we might even call it lovable!), with book and lyrics by L. Arthur Rose and Douglas Furber, music by Noel Gay, choreography by Gillian Gregory; directed by Mike Ockrent. It's about the members of an aristocratic family who learn that a vulgar cockney has inherited the title and who attempt to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $35 to $45; Wed. at 2 p.m., $30 to $40. **Marquis Theater,** 46th Street and Broadway (382-0100).

MUMMENSCHANZ—A concoction of magic and mime has come uptown from its successful run at an Off Broadway theater. Andres Bossard, Floriana Frassetto, and Bernie Schurch created this pantomime show and peopled it with an entire company of geometric and abstract shapes. Tues.–Thurs. at 8; $22.50–$32.50; Fri. & Sat. at 8; $25–$35; Wed. & Sat. at 2, Sun. at 3; $20–$30. **Helen Hayes,** 240 W. 44th St. (944-9450).

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With Donna Murphy, Loretta Swit, Karen Culliver, George Rose, Patti Cohenour, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Featured in the cast are Deborah Robertson, Michael Clarke, Jodi Johnson, Charles Klausmeyer, David Heisey, Cheryl Hartley, and Vivian Paxton. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Wed. at 2 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin appears to her best advantage in a solo theater piece written and directed by Jane Wagner. Lily is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50; thru 10/12. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 West 47th St. (239-6200). 1 hr. 45 min. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Peters is a one-woman show for the first act; then come the dancers! They are: Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SWEET CHARITY—Debbie Allen stars in a revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Lee Wilkof, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 thru $45; Wed. at 2 p.m., $25 thru $40. **Minskoff Theatre,** corner of 45th Street and Broadway (944-9300). 2 hr. 10 min. **IRLS**

OFF BROADWAY

ANGRY HOUSEWIVES—Musical with book and lyrics by Anna Marie Collins and music by Chad Henry. The housewives trade in their hair curlers for mohawks and become a punk rock band; directed by Mitchell Maxwell. Featured in the cast are Carolyn Casanave, Nicholas Wyman, Lorna Patterson, Lee Wilkof, Vicki Lewis, Michael Lembeck, Camille Saviola, and Michael Manasseri. Tues. thru Thurs. at 8 p.m., $15 to $26.50; Fri. at 8 p.m., Sun. at 3 and 7 p.m., $15 to $28.50; Sat. at 7 and 10 p.m., $15 to $29.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

THE DIXIE DEWDROP—A country musical based on the life of Uncle Dave Macon, the first star of the Grand Ole Opry. Written by R. Santinelli and Patrick Sky, and directed by Aron Tager, the work features sixteen of Uncle Dave's pure country bluegrass tunes. Featured in the cast are Ralph Martin and Gilles Malkine. Tues. thru Sat. at 8 p.m., Sun. at 3; $12. **INTAR Stage Two,** 508 West 53rd Street (279-4200).

THE FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

HITLER'S CHILDHOOD—Niklas Raadstroem's play is a study of hidden violence in child rearing focusing on the actions of one family living in Austria at the turn of the century. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $12 to $15; thru 10/12. **Irish Arts Center,** 533 West 51st Street (944-9300).

KRAPP'S LAST TAPE—Samuel Beckett's classic, directed by the author and starring Rick Cluchey. A man in his sixties listens to and comments on a tape he recorded 30 years earlier. Tues. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun. at 3 and 7 p.m.; $12 to $16. **Samuel Beckett Theatre,** 412 West 42nd Street (695-5429).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars again as the legendary Billie Holiday in Lanie Robertson's play with music; directed by Andre Ernotte. The play's moved uptown because it sold out at a tiny downtown theater even before the reviews came out (and deservedly so—McKee is marvelous!). Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $22 to $25. **Westside Arts,** 407 West 43rd Street (541-8394).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult-film classic (and scheduled to be a new movie this fall), the weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Featured in the cast are Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8 p.m., Sat. at 2, 5, and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m; $25 to $27.50. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter, posing as Amphytrion to spend a night with the latter's wife. Featured in the cast are Martin Vidnovic and Peggy Hewett. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $22 to $27. Now playing uptown at the **Lamb's Theatre,** 130 West 44th Street (997-1780).

PENN & TELLER—Talented stand-up artists, in an uproarious carnival sideshow-type entertainment supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20 to $26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a carefully planned party which turns into a comedy of errors; directed by John Tillinger. Featured in the talented cast are Marilyn Cooper, George Guidall, John Cunningham, Charlotte Moore, and Debra Mooney. Tues. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun. at 3 and 7 p.m.; $22 to $27.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

A RAISIN IN THE SUN—A revival of Lorraine Hansberry's 1959 award-winning play that confronts the American Dream through a family's struggle to survive in the South Side of Chicago of the early 1950s; directed by Harold Scott. Featured in the cast are Olivia Cole, Vondie Curtis-Hall, James Pickins, Jacob Moultrie, Ron Parson, Richard Habersham, Stephen Henderson, Starletta DuPois, Kimble Joiner, and John Fiedler. The play still works handily—it holds the stage and our empathetic attention. Tues.-Sat. at 8, Wed., Sat., and Sun. at 2; $18-$27; thru 9/21. **Roundabout Theatre,** 100 East 17th Street (420-1883).

SILLS & COMPANY—An evening of improvisational theater games, led by Paul Sills. No script exists and games are improvised differently for each performance. Featured in the cast are Severn Darden, Maggie Roswell, Paul Dooley, Bruce Jarchow, Garry Goodrow, Mina Kolb, and Gerrit Graham. Tues. thru Thurs. at 8 p.m., Fri. at 8:30 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

TODAY I AM A FOUNTAIN PEN—Israel Horovitz's compassionate comedy about the Yanover family of Sault Ste. Marie in the early years of World War II; directed by Stephen Zuckerman. Play is first in a trilogy based on material from Morley Torgov's book, *A Good Place to Come From.* Featured in the cast and Danny Gerard, Stan Lachow, Sol Frieder, Dana Keeler, Marcia Jean Kurtz, Barbara Garrick, Sam Schacht, and Grant Shaud. Tues. thru Sat. at 8:15 p.m., Wed. and Sat. at 2:30 p.m., Sun. at 3 p.m.; $23 to $27.50. **Theater 890,** 890 Broadway (239-6200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Stars are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

WOZA AFRIKA!—A four-week festival of plays, written, directed, and performed by South African artists. 9/10 thru 14, Mbongeni Ngema's *Asinamali!,* which means "we have no money," is the story of five black men brought together in a South African prison where they tell their tales with music, dancing, and laughter. 9/17 thru 21, Percy Mtwa's *Bopha* examines the paradoxical character of the black policeman in South Africa. **Mitzi Newhouse Theater,** Lincoln Center (239-6277).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—Shmuel Has'fari has written and directed *Kiddish,* which has been playing in Tel Aviv for the past two years. It's a three-character drama spanning a 20-year period and centers on a pair of Holocaust survivors and their alienated son. Featured in the cast are Edna Fleidel, Yossi Graber, and Dov Navon. Tues. thru Thurs., Sat., and Sun. at 8 p.m.; $15; thru 9/14 (call theater for specifics). **92nd Street Y,** 1395 Lexington Avenue (832-8603).

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory: Mary Shelley's *Frankenstein,* Christopher Marlowe's *Dr. Faustus* and *Massacre at Paris;* Shakespeare's *Hamlet.* Thurs. thru Sun. at 8 p.m.; $8 to $10; thru 10/12 (call theater for specifics). **Theater 22,** 54 West 22nd Street (279-9321).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—Michael Higgins and Danton Stone star in Bryan Williams's *In This Fallen City* which spins a web of mystery and explores the nature of urban violence, heroism, and personal responsibility; directed by Marshall W. Mason. From 9/10 (call theater for specifics). **Theater,** 99 Seventh Avenue South (924-7100).

DOUBLE IMAGE THEATRE REPERTORY—Richard Nelson's *The Return of Pinocchio,* and John Patrick Shan-

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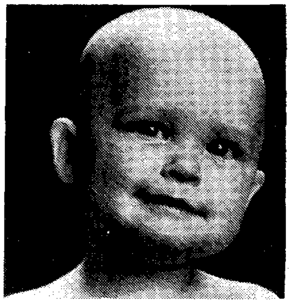

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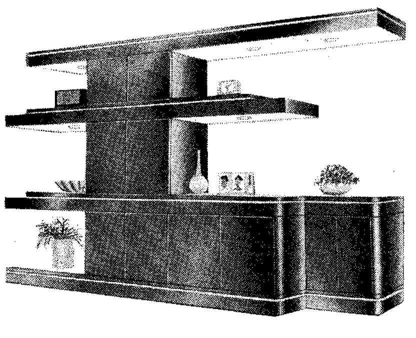

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ley's *The Dreamer Examines His Pillow;* both directed by Max D. Mayer; in rotating repertory. (Call theater for specifics.) Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15; 9/16 thru 11/23. **47th Street Theatre,** 304 West 47th Street (245-0794).

FIRST AMENDMENT—A musical-comedy improvisational revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits, plus material suggested by the audience. *From Left Field,* by Joan Harvey. Fri. & Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

LATIN AMERICAN THEATRE ENSEMBLE—Ugo Betti's *Crime on Goat Island (Delito en la Isla de las Cabras)* in Spanish, directed by Victor Acosta, about a man suddenly entering the lives of three women on a lonely island. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $8; 9/20 thru 10/19. Featured in the cast are Virginia Rambal, Sandy Dorr, Edward Andino, Johanna Siegmann, and Marielva Sieg. **El Porton Del Barrio,** 175 East 104th Street (246-7478).

MABOU MINES—World premiere of Samuel Beckett's most recently published work, *Worstward Ho,* performed and staged by Frederick Neumann. It's a one-man production with musical twists and turns of language that reveal another dimension of Beckett's bleak view of a world devoid of rationality and purpose. The mute players are Terry O'Reilly, Honora Fergusson, and, alternatively, Maya O'Reilly, Lute Ramblin', and Sam Marks. Tues. thru Sat. at 8 p.m., Sun. at 4 and 8 p.m., thru 9/27; $12 and $14. **City Stage Company,** 136 East 13th Street (677-4210).

MEAT AND POTATOES COMPANY—George Bernard Shaw's comedy, *Misalliance,* about a respectable underwear manufacturer, a burglar, a Polish lady acrobat, and an airplane pilot; directed by Neal Weaver. Featured in the cast are Donald Pace, Henry Quinn, Samuel D. Cohen, Jeff Livingston, Kathleen Monteleone, and Owen Thompson. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 10/5. **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

PROMETHEUS THEATRE—Fred Fondren's comedy *Frankenstein's Folly.* Once Victor Frankenstein V, who can barely make instant coffee, inherits, his folly begins; directed by the author. Featured in the cast are Robert Sterling, Claire Clark, Kevin Phillips, Elizabeth De Charay, Elise Easley, and Sam Okun. Thurs. thru Sun. at 8 p.m.; $7. **Prometheus Theatre,** 239 East 5th Street (477-8689).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentine comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana, Antologia Musical,* classical and popular Cuban zarzuelas; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's comedy, *Prohibido Suicidarse en Primavera;* thru September. $12 for plays and $16 to $18 for musicals. Call theater for specific dates. Repertorio Espanol at the **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense. In the cast with him are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed. thru Sun at 8 p.m. except Sat. when it's at 7 and 10 p.m.; $15 to $18. **Theatre,** One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—William Ross's *Three Names for Murder,* directed by the author. *The Speckled Band* is adapted from a short story by Arthur Conan Doyle. Also, *Second Chance,* adapted from an O. Henry short story. Three murders? Three clues? Three unexpected endings. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; thru 9/27. *Royal Court Cutups* plays Sundays only at 7 p.m. **Royal Court Repertory Theatre,** 301 West 55th Street (956-3500).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BIZARRE METHODS—Three one-acters dealing with methods men employ to get what they want: Bob Jahn's *Primitive Management,* Mitchell G. Schwartz's *Why Wait,* and Hal Craven's *A Nice Try.* Thurs. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $7; thru 9/21. **Our Studios,** 622 Broadway (529-1111).

THE DOCTOR IN SPITE OF HIMSELF—*Le Médecin Malgré Lui* by Molière; directed by James Manos. It's a burlesque about a buffoon, his vindictive wife, and a pair of young lovers thwarted by parental authority. Fri. and Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $9; thru 10/5. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

DOUBLE BILL—Two one-acters by Robin Bernstein and Eric Kaplan: *Operation F.L.A.M. (Find Leslie a Man),* a comedy about two young women in search of suitable men companions, and *Now That We're Alone,* a thriller, in which the torturer becomes the tortured. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $6; thru 10/19. **18th Street Playhouse,** 145 West 18th Street (718-449-0391).

DOWN DANCE HALL ROAD—Play with music, about love, life, rock and roll. Book by Janice Goldberg, music and lyrics by Becca Bandiere and Stephen Cross (these two are in the cast); directed by Rob Brownstein. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 10/5. **Actors' Factory,** 149 West 29th Street (594-1494).

EASY TO LOVE—*Songs by Cole Porter,* a musical directed by John Bethune. Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; 9/5–10/26. Limited seating; phone ahead. **TV Studio 608,** 14 E. 4th St. (982-8688).

LOCKED IN—Enid Rudd's *The Tank,* directed by John Thomas Cooper; with Julie Whitney, Charles Rudd, Nancy Groff, Tom Grasso, and Leo Farley; Sari Bodi's *Mr. Right,* directed by Charles Rudd; with Joy Saylor, Bill Sweet, Ronnie Alicino, Leo Farley, and Douglas O'Connell; John Thomas Cooper's *Last of the Really Great Radio Jazz Shows,* directed by Rich Samuelson; with John Thomas Cooper and Suzanne von Eck. All three plays are reflected in the "locked-in" nature of love. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $8; thru Sept. **18th St. Playhouse,** 145 West 18th Street (807-0835).

NEVER AGAIN—Stephen Young's comedy about love and aggravation involving a Flushing dentist and a rent-controlled apartment in Forest Hills; directed by Jerry Algozer. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $8; $8; thru 9/28. **Riverwest Theatre,** 155 Bank Street (243-0259).

PERFECT FOR BLUE—Alan Walter Boyce's comedy about downtown New Yorkers grappling with an insatiable desire for success, fame, and happiness; directed by Jordan Simon. Featured in the cast are Elaine Barrow, Jane Krakowski, Stacie Linardos, and Carol Mayhew. 9/10 to 14 at 8 p.m., 9/13 at 7 and 10 p.m.; $5. **Westbeth,** 151 Bank Street (692-3373).

THERESE RAQUIN—Zola's play, adapted and directed by Steven Baker. Thurs thru Sun. at 8 p.m.; $5. **Dramatis Personae Theatre,** 25 East 4th Street (673-4382).

TWELFTH NIGHT—Shakespeare's play now features a three-piece jazz ensemble and the music of Elizabethan times has been updated to a '20s-style jazz setting. Mon. thru Sat. at 8 p.m.; $6; thru 9/13. **Quinapalus Theatre,** 125 West 22 Street (460-9567).

WE BOMBED IN NEW HAVEN—A revival of the Joseph Heller black comedy about a group of actors experiencing the absurdities and horrors of war while acting in a play about it; directed by Anthony De Pietro. Fri. thru Sun. at 8 p.m., Sun. at 3 p.m.; $8; 9/12 thru 19. **Gene Frankel Theatre,** 24 Bond Street (777-1710).

THE WOMEN HERE ARE NO DIFFERENT—Nancy Beckett's drama concerning seven women in a shelter for battered women who sort out their pain and, in the process, come alive; directed by Jenny O'Hara. Tues. thru Sun. at 7 p.m.; $8; thru 9/31. The play runs in repertory with Israel Horovitz's *Line.* Phone theater for specifics. **13th Street Theater,** 50 West 13th Street (675-6677).

WRETCHED EXCESS—James Kantor's comedy focuses on a youth who, while on vacation, causes a revolution on a Caribbean island. Featured in the cast are Kathryn Danielle, Alan Pratt, Katherine Kamhi, Louie Mustillo, and Bill Maul. Thurs., Fri., and Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 9/21. **Sanford Meisner Theater,** 164 Eleventh Avenue (206-1764).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

EDWIN DICKINSON—Portraits and figure paintings, dating from 1914 to 1947, thru 10/1. Hirschl & Adler Modern, 851 Madison (744-6700).

PHILIP EVERGOOD—A retrospective of major paintings by this social realist, thru 9/27. At ACA, 21 E. 67th (628-2440) and Dintenfass, 50 W. 57th (581-2268).

HALLY PANCER/SHALVA SEGAL—An installation of three-dimensional slides/Paintings of the Judaean wilderness, in oil on paper. Thru 9/27. Urdang, 23 E. 74th (288-7004).

CAROL SUMMERS—36 woodcuts from 1968 to the present, 9/10–10/18. Christie's, 799 Madison (535-4422).

AUGUSTA TALBOT—Sculptures of figures, animals, and furniture in imaginary environments, 9/10–10/11. Vanderwoude-Tananbaum, 24 E. 81st (879-8200).

TOSHI YOSHIDA—A retrospective of woodblock prints, thru 9/27. Ronin, 605 Madison (688-0188).

LEI YU—Recent watercolors, 9/11–30. Wender, 3 E. 80th (734-3460).

57th Street Area

RICARDO BOFILL—Architectural drawings, 9/10–10/4. Protetch, 37 W. 57th (838-7436).

DEBORAH BROWN—Recent paintings, thru 10/1. De Nagy, 41 W. 57th (421-3780).

HAROLD BRUDER—Recent realist paintings, thru 10/1. Armstrong, 50 W. 57th (582-8581).

JOHN BUTTON/ROGER WINTER—Landscape paintings by both, thru 10/8. Fischbach, 24 W. 57th (759-2345).

CLARENCE CARTER—Recent paintings by this artist whose works have been called symbolic, surreal, and regional, thru 9/27. Gimpel Weitzenhoffer, 724 Fifth (315-2033).

MARTIN DISLER—Recent paintings by this Swiss artist, thru 10/4. Goodman, 24 W. 57th (977-7160).

RAINER FETTING—Paintings of New York City and the Hudson Valley, plus portraits and four bronze sculptures, thru 10/4. Marlborough, 40 W. 57th (541-4900).

R. M. FISHER/STEVE KEISTER/BILL WOODROW—Recent sculpture by all three, 9/10–10/4. BlumHelman, 20 W. 57th (245-2888).

WILLIAM L. HANEY—Recent narrative paintings and works on paper, several of which depict the marginal life of being an artist in New York, thru 9/27. French, 41 W. 57th (308-6440).

ALEXANDER LIBERMAN—Recent paintings and three-dimensional painted objects titled, "Gates," thru 10/4. Emmerich, 41 E. 57th (752-0124).

HIDETAKA OHNO—Abstract paintings and lithographs, thru 9/15. Urban Art Research, 500 Park (593-3306).

ROBERT RASELY—Still lifes, interiors, and landscapes in oil on panel, 9/10–10/4. Schmidt-Bingham, 41 W. 57th (888-1122).

DAN RIZZIE/AVNER MORIAH—Constructed paintings and a group of eight monotypes/Paintings in a series entitled, "War Zone," in conjunction with ARTisrael. 9/10–10/4. Siegel, 24 W. 57th (586-0605).

STONE ROBERTS—Recent still-life paintings and interiors, plus drawings, thru 10/1. Schoelkopf, 50 W. 57th (765-3540).

LINDA SANDHAUS—Works on paper, in conjunction with ARTisrael, THE 1980's, thru 10/11. Heesy, 50 W. 57th (245-1420).

STEPHEN SCHULTZ/CLARENCE CARTER—Recent paintings/Watercolors in a series titled "Studies for Industry." Thru 9/27. Deutsch, 20 W. 57th (765-4722).

CAROL SMITH—Pastel drawings of animals from Noah's ark, thru 9/12. Felicie, 141 E. 56th (752-7567).

RICHARD STANKIEWICZ/MICHAEL DE LISIO—35 ink drawings by this sculptor, from the late fifties and early sixties, plus several sculptures from the same period/Sculpture. Thru 10/4. Zabriskie, 724 Fifth (307-7430).

T.O.D.T.—An environmental installation, by this group that consists of two brothers, their sister, and a friend, thru 10/4. Kent, 41 E. 57th (980-9696).

JAN VOSS—Recent abstract paintings, thru 9/27. Herstand, 24 W. 57th (664-1379).

WILLIAM T. WILEY—Five recent large-scale paintings, plus watercolors, 9/12–10/23. Frumkin, 50 W. 57th (757-6655).

East Village

JENNIFER BOLANDE—Works that are combinations of photographs, objects, and photographs of objects; thru 9/28. Nature Morte, 204 E. 10th (420-9544).

JIM C.—An installation of video, film, sound, photography, and painting, entitled, "Na da Video," thru 9/28. Donahue, 520 E. 11th (477-3442).

NORMAN CATHERINE—Recent paintings by an artist who lives and works in South Africa, thru 9/28. Area X, 200 E. 10th (477-1177).

HENGAME FOULADVAND—Recent abstract paintings, thru 9/15. Sixth Sense, 525 E. 6th (677-9691).

EZIO FRANCESCO GRISANTI/MARK RABINOWITZ—Paintings with classical, mythological, and biblical themes/Interpretations of mythical subjects in plaster, wood, and stone sculptures. Thru 9/28. Zeus-Trabia, 437 E. 9th (505-6330).

MARC HINKLEY—Assemblage paintings entitled, "Between Myth and Magic," thru 9/30. Tawil, 112 E. 7th (477-0861).

PERRY HOBERMAN—Sculptures with light projections, 9/12–10/5. Postmasters, 66 Ave. A (477-5630).

DAVID SPEED—Landscape and cityscape paintings influenced by Haitian painting, modern Chinese landscapes, and Impressionism, 9/11–10/5. M-13, 413 E. 9th (505-9016).

JOHN TOMLINSON—An installation of paintings based on the frescoes by Veronese in Palladio's Villa Barbera at Maser, 9/11–10/11. 9th Precinct, 309 E. 5th (982-7933).

BARBARA VALENTA—Recent wood constructions, 9/10–10/15. Bockley, 66 E. 7th (420-9835).

SoHo and TriBeCa

KENDALL BUSTER—An installation and drawings, thru 10/4. Brown, 100 Greene (219-1060).

WERNER BUTTNER/WALTER ROBINSON—A series of paintings titled, "Half an Hour of Modern Art"/Recent "Spin Paintings." 9/13–10/11. Metro Pictures, 150 Greene (925-8335).

JOHN CAGE—Eight silkscreened Plexiglas works based on the I-Ching, 9/10–10/4. Burgin, 270 Lafayette (219-8379).

WENDELL CASTLE—Recent sculpture, 9/13–10/19. Milliken, 98 Prince (966-7800).

JOHN CHAMBERLAIN—Small-scale works on paper made in Germany in 1970, 9/13–10/25. Alexander, 59 Wooster (925-4338).

Y. J. CHO—Realist oil paintings that depict segmented views of warehouse buildings in lower Manhattan, 9/13–10/4. O. K. Harris, 383 W. Broadway (431-3600).

MAX FERGUSON—Realist paintings, drawings, and etchings, thru 9/30. Littlejohn-Smith, 133 Greene (420-6090).

RAFAEL FERRER—Small paintings made from direct observation, including portraits, nudes, and landscapes in Mexico and the Dominican Republic, thru 10/8. Hoffman, 429 W. Broadway (966-6676).

REVEREND HOWARD FINSTER—Visionary paintings and sculptures from 1976 to 1979, plus works by other self-taught artists, 9/10–10/11. Cavin-Morris, 100 Hudson (226-3768).

CONNIE FOX—Large-scale abstract paintings, thru 10/4. Ingber, 415 W. Broadway (226-2221).

TERESA GEJER—Seven, free-standing plywood sculptures in a series titled, "In Memory Of," in conjunction with ARTisrael, THE 1980's, thru 9/27. Germans Van Eck, 420 W. Broadway (219-0717).

IRA JOEL HABER—"Made in Columbus"—drawings and a set of seven unique ceramic plates made while the artist was teaching at Ohio State University, thru 10/18. Herlin, 68 Thompson (431-8732).

NANCY HAYNES—Paintings that are shaped with intersecting triangles built up in stages of relief, thru 9/31. Gibson, 568 Broadway (925-1192).

MARK KOSTABI—Two series of paintings—one titled "Interiors," which is based on compositions by well-known painters, another called "Drop Cloths," in which fabrics, drop cloths, and found paintings have been used, thru 10/11. Feldman, 31 Mercer (226-3232).

ALOIS MOSBACHER—Paintings and drawings by an Austrian artist, thru 9/30. Sander, 51 Greene (219-2200).

GUY PEELAERT—Paintings of celebrities in Las Vegas, thru 9/14. Exhibition Space at 112 Greene.

KRIS RUHS—Cascading wall pieces and large-scale relief paintings, all assembled from found wood; paintings by three Israeli artists, in conjunction with ARTisrael, THE 1980's, thru 10/4. Green, 152 Wooster (982-3993).

SKIP SNOW—Retinal paintings, thru 10/4. Wood, 127 Spring (431-6003).

TED STAMM—Paintings and drawings from the Estate of Ted Stamm, thru 9/27. Condeso/Lawler, 76 Greene (219-1283).

NIELE TORONI—Paintings that analyze the fundamental principles behind the painting process, thru 9/27. Boone, 417 W. Broadway (431-1818).

PHYLLIS YES—Shoulder sculptures and "campaign ribbons" in ivory, silver, and gold that can be worn or mounted on a wall as sculpture, thru 9/27. Steinbaum, 132 Greene (431-4224).

Other

ADAM CVIJANOVIC—A 65-foot long painting entitled, "Twentieth-Century New York City," that is a panoramic street scene of the Lower East Side, thru 10/19. Cathedral of St. John the Divine, Amsterdam at 112th (316-7493).

HUGO GELLERT—A once-controversial mural that has not been seen since 1932, at MOMA, plus drawings and prints, thru 9/17. Ryan, 452 Columbus (799-2304).

GABY HOFFMANN—Abstract paintings with figurative elements, thru 9/19. Marymount Manhattan College, 221 E. 71st (517-0400).

ARNULF RAINER—Self-portraits, thru 10/25. Grey Art Gallery and Study Center, 33 Washington Place (598-7603).

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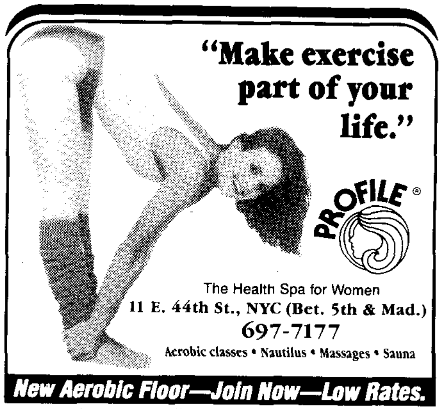

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ART

SUSAN SCHWALB—Large-scale silverpoint drawings, thru 10/31. St. Peter's Church, Lexington at 54th (935-2200).

KAREN SHAW—Paintings in the shapes of American states, thru 9/28. City University Graduate Center Mall, 33 W. 42nd (790-4331).

WILLIAM T. WILEY—Three large-scale sculptures entitled, "Gong," "Harp," and "Platform," thru 9/13. Hammarskjold Plaza, 866 Second.

GROUP SHOWS

Madison Avenue and Vicinity

ARSENAL—Fifth at 64th, in Central Park (360-3413). "Animals and..."—works of art in various media by The Artists for All Species and the F.I.T. Graphic Design Workshop; thru 10/1.

BERNARD—33 E. 74th (988-2050). Self portraits by 26 artists, including Abakanowicz, Arneson, Bacon, Giacometti, Morley, others; thru 10/4.

CASTELLI GRAPHICS—4 E. 77th (288-3202). "The Moral Essays," with works by Indiana, Lemieux, Leopardi, Nadin, Prince, Winters; thru 9/19.

C.D.S.—13 E. 75th (772-9555). Works by 13 American artists, including Attie, Azaceta, Campbell, Greene, Muehleman, others; thru 9/27.

DAVIS & LANGDALE—231 E. 60th (838-0333). Paintings, drawings, and sculpture by Allan, Herder, Kulicke, York, others; thru 9/12.

FORUM—1018 Madison (772-7666). "Large" paintings by Dubrow, Feltus, Gillespie, Soyer, Weber, others; thru 9/27.

FOURCADE—36 E. 75th (535-3980). "In Honor of John Chamberlain," with works by Chamberlain, de Kooning, Flavin, Johns, Judd, Morley, Stella; thru 9/20.

HOFFELD—1020 Madison (734-5505). 20th-century American and European drawings, paintings, and sculpture, by Artschwager, De Kooning, Hartley, Hockney, Morley, Picasso, Rothenberg, Samaras, others; thru 9/26.

KNOEDLER—19 E. 70th (794-0550). "Color On Paper," with works by Baziotes, De Kooning, Frankenthaler, Gottlieb, Pollock, Stella, others; thru 10/4.

MARBELLA—28 E. 72nd (288-7809). Paintings by Bierstadt, Bricher, Hallowell, Sloan, Wyant; thru 10/11.

PERLOW—980 Madison (517-5858). Recent landscape paintings by Koch, Nichols, Sweeney; thru 10/4.

PRAKAPAS—19 E. 71st (737-6066). 10th Anniversary Exhibition, with works by Baumeister, Brancusi, F. Henri, Leger, Malevich, Moholy-Nagy; thru 10/11.

SCHLESINGER-BOISANTE—822 Madison (734-3600). "Strategic Options," with works by Armleder, Basquiat, Federle, Scheibl, others; thru 9/27.

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Backstrom, Baselitz, J. Bishop, Penck; 9/10–10/4.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Botero, Moore, others; thru 9/30.

STONE—48 E. 86th (988-6870). New works by young artists; thru 9/30.

WILLARD—29 E. 72nd (744-2925). Works by gallery artists, including Goldberg, Lane, Rothenberg, Shea, others; thru 9/27.

YORK—21 E. 65th (772-9155). "An American Gallery," with paintings by Chase, Francis, Heade, O'Keeffe, Shinn, others; thru 9/20.

57th Street Area

COLOMBIAN CENTER—140 E. 57th (421-8270). An exhibit that surveys the history of Colombian architecture; thru 10/3.

I.B.M.—56th at Madison (407-6100). "American Paintings from the Toledo Museum of Art;" "An Enduring Grace: The Photographs of Laura Gilpin;" thru 9/13.

KENNEDY—40 W. 57th (541-9600). Works by 20th-Century American artists, including Baskin, Burchfield, Demuth, Graves, Hopper, Marin, Prendergast, others; thru 9/27.

MCKEE—41 E. 57th (688-5951). Paintings and drawings by Berthot, Giegerich, Guston, Humphrey, Quaytman, Scully, Tucker; thru 9/27.

MIDTOWN—11 E. 57th (758-1900). Recent works by artists in their eighties, including Bishop, Cadmus, Etting, Gross, Gwathmey, Soyer, others; 9/10–10/11.

MILLER—41 E. 57th (980-5454). "The Paul Magriel Collection of American Sculpture," with works by Hoffman, Flannagan, Lachaise, Manship, Saint Gaudens, Whitney; thru 10/4.

ST. ETIENNE—24 W. 57th (245-6734). Watercolors, drawings, and prints by Klimt, Kokoscha, Schiele; thru 9/12.

SHIPPEE—41 E. 57th (319-2044). Paintings, prints, sculpture and constructions by Baker, Calabro, Gregson, Lollar, Pfeiffer, Seelbach; thru 10/18.

East Village

AVENUE B—167 Ave. B (473-4600). Works by Brockley, Costan, Larmee, Lucas, Lund, Rietenbach, Stoliar, Valentine; 9/12–28.

BROMM—170 Ave. A (533-4233). "Non-Objective," with works by Andre, Castoro, Highstein, Judd, Lewitt, Martin, Nonas, Shapiro, Sonnier; 9/12–10/12.

B-SIDE—543 E. 6th (477-6792). Works that explore the urban, personal, and political angst of the 80s, by Coraggio, Nortvedt, Prol, Scarpulla, others; 9/11–10/12.

CHRISTMINSTER—336 E. 5th (475-8369). Works by Blair, Moore, McMahon; 9/12–10/10.

IGUANA—59 Stanton (982-4358). Lyrical abstract paintings by Aruns, Copley, Honi, Redmond; thru 9/28.

KRAINE—85 E. 4th (982-7118). "Slaves of New Light," with paintings and sculpture by Duque, Levine, Pelloquin, Rohr; thru 9/28.

LOUGHELTON—19 Second Ave. (529-2288). Works by Advent, Bickerton, Belcher, Burden, Frailey, Welling, others; thru 10/4.

MANSION—167 Ave. A (477-7331). Works by Baldessari, Kohlhofer/Minter, Nagy, Robbins, others; thru 9/28.

MISSION—433 E. 6th (473-2443). "Phrenesis," with works by Armour, Burstein, Carey, McCaffrey, Peacock, others; thru 9/14.

PARKER/BRATTON—322 E. 11th (228-7023). "Femmes du Monde," with works by Blyn, Chemin, de Villepoix, Fraser, Laing, Spero; 9/12–10/5.

PICTOGRAM—443 E. 9th (865-5476). Works on paper by Crull, Glover, Griffin, Lederer, Maisner, Miller, Wye; 9/11–10/5.

P.P.O.W.—337 E. 8th (529-113). New works by Benney, Dillon, Houston, Nelson, Torres, others; 9/11–10/5.

Z—328 E. 11th (473-0009). Works by Burleson, Cole, Malik, Taccani, Villagran, others; thru 9/14.

SoHo and TriBeCa

ALEXANDER—59 Wooster (925-4338). Works by Bleckner, Lemieux, Nadin, Rollins, Weiner, Winters; thru 9/27.

ART IN GENERAL—79 Walker (219-0473). Works by Getter, Newman, Shamir, in conjunction with AR-Tisrael, THE 1980's; thru 10/3.

ARTISTS SPACE—223 W. Broadway (226-3960). Paintings, drawings, and sculpture by artists participating in The Studio in a School program; thru 9/13.

BASKERVILLE + WATSON—578 Broadway (925-1955). "Particulars," with works by Artschwager, Crumplin, Fisher, Raetz, Sheehan, others; 9/11–10/11.

COOPER—155 Wooster (674-0766). Works by gallery artists; new prints by Jonathan Borofsky; thru 9/27.

ERPF—568 Broadway (925-6160). Paintings by Brodie, Dennis, Larmon, Meyer, Snyder, others; thru 10/4.

ESMAN—70 Greene (219-3044). "Painting: Abstraction Rediscovered," with works by Bridgewood, Dona, Heeks, Traver, Wasserman, Westfall, Wool; pastel drawings on paper and wood by Albert Louden; thru 10/4.

GOOD—39 Great Jones (420-9063). Works by Baziotes, Negroponte, Row; 9/11–10/11.

GRUENEBAUM—415 W. Broadway (966-3646). Paintings and sculpture by Biala, Brooks, E. De Kooning, Hare, Muller, Spaventa, Woelffer, others; thru 9/27.

HARM BOUCKAERT—100 Hudson (925-6239). Works by Artschwager, Saret, Steir; 9/11–10/11.

HELLER—71 Greene (966-5948). Works by Itter, Moulthrop, Nygren; thru 9/28.

HENOCH—80 Wooster (966-6360). Works by Chorao, Evans, Gray, Griesedieck, Reboli, Strung; thru 9/23.

HUDSON—105 Hudson (925-7290). Works by 18 artists; 9/12–10/11.

LANG & O'HARA—568 Broadway (226-2121). "Small Format" works by Bianchi, De Maria, Federle, Rothenberg, Winters, others; thru 10/4.

MONROE—415 W. Broadway (226-0040). Works by Armstrong, Bertoni, Dworkin, Imber, Janowitz, others; thru 9/27.

OSCARSSON SIEGELTUCH—568 Broadway (431-3550). "Absolutes Defined: Light, Line, and Surface," with paintings by Cole, Resnick, Thursz; paintings and works on paper by Kathy Muehlemann; 9/10–10/4.

PLUMB—81 Greene (219-2007). Works by Bills, Botts, Flechemuller, Fowler, Georges, Hacker, Kapp, Saulson; thru 9/27.

SEGAL—568 Broadway (431-0010). "Dog Days and Cool Nights"—works by Baker, Coe, Dawson, Putterman, Sandler; thru 9/13.

SCHREIBER/CUTLER—171 Spring (925-1441). "Nightscapes," with paintings by Craddock, Deutsche, Dodd, Keever, Poskas, Wilson, others; thru 10/1.

SHAPOLSKY—99 Spring (334-9755). Paintings by McFarlane, Nonn; sculpture by Falkenstein; 9/11–10/25.

THORP—103 Prince (431-6880). Works by Butterfield, Goodman, Helm, Kaplan, Leaf, Santore, others; 9/13–10/11.

TOLL—146 Greene (431-1788). Abstract works by Beckett, Hashey, Phelan, Spence; thru 9/27.

Other

BERNARDUCCI—17 E. 17th (206-7578). Paintings by Borkovsky, Hecker, Segal, in conjunction with ARTisrael, THE 1980's; thru 9/28.

FASHION MODA—2803 Third Ave., Bronx (585-0135). Stephan Eins's "Salon," with indoor and outdoor works by Beirne, Edwards, Pichler, Slam, Wheeler, others; 10/11.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Works by the founding faculty, including Geist, Guston, Katz, Matter, Murch, Spaventa, Vicente, others; 9/12–10/10.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Muffled Voices: Folk Artists in Contemporary America," thru 9/12.

PHOTOGRAPHY

JEAN CHARLES BLANC/KUISTON HALLE—Sculptures, photographs and painted prints of an imagined American West/Photographs of Rodin's sculptures that were commissioned by the Musee Rodin in Paris. 9/11–10/11. Pace/MacGill, 11 E. 57th (759-7999).

BMW GALLERY—320 Park (777-1590). "Seven Decades of Style in Photography," with photographs by Avedon, Brassai, Horst, Hurrell, Kertesz, Penn, others; thru 9/30.

NANCY BROWN—"Photographing People for Advertising," thru 9/27. Nikon House, 620 Fifth (586-3907).

BURDEN—20 E. 23rd (475-8790). "The Capitol in Albany," with photographs by Clift, Shore, Turner, Weaks; thru 9/26.

MALOU BUSSER/NIEK VERSCHOOR—Photographs by two Dutch artists, thru 9/14. Stokker-Stikker, 507 E. 6th (614-0148).

CERIGO—202 Ave. A (777-2579). Works that incorporate photography, by Carey, Dinter, Rohrbach; thru 9/28.

I. C. P.—Fifth at 94th (860-1783), Tues. 12–8 (5–8 free), Wed.–Fri. 12–5, Sat.–Sun. 11–5, $2.50 admission. David Hockney's Photocollages: A Wider Perspective; Art & Advertising: Commercial Photography by Artists; 9/14–11/9.

I.C.P. MIDTOWN—77 W. 45th (536-6443), Mon.–Fri. 11–6, Sat. 12–4. 1 admission. "Remnants: The Last Jews of Poland," thru 9/27.

LIEBERMAN & SAUL—411 W. Broadway (431-0747). Contemporary Israeli photography by Allon, Cohain, Ganor, Laor, Tal, others, in conjunction with ARTisrael, THE 1980's; thru 10/4.

LIGHT—724 Fifth (582-6552). "Midwestern Views," in photographs by Arndt, Fasman, McKinney; thru 10/4.

JEFF MILLIKAN—Underwater panoramas, 9/10–10/4. Miller, 138 Spring (226-1220).

DAN POWELL—Still lifes that are constructions of plant forms, vases, figurines, and paper cut-outs, 9/10–10/25. Ledel, 168 Mercer (966-7659).

PUCHONG—36 Third Ave. (982-1811). Color photographs by Hernon, Kotsopriftis, Lark; thru 9/17.

BARRIE ROKEACH—Photographs taken from an airplane, by this pilot-photographer, thru 9/29. Overseas Press Club of America, 52 E. 41st (679-9650).

JERRY UELSMANN—Recent surrealistic photographs, 9/10–10/18. Witkin, 415 W. Broadway (925-5510).

BRUCE WEBER—Photographs taken during a two-month stay in Rio de Janeiro; thru 10/4. Miller, 41 E. 57th (980-5454).

ELIZABETH WINTER—Underwater photographs in black and white; thru 9/15. 20/20, 20 W. 20th (675-2020).

WOLF—30 W. 57th (586-8432). 19th-century photographs of East and West Coast landscapes and seascapes; thru 10/4.

AMY ZUCKERMAN—Photographs of Lower East Side punks displayed side by side with photographs of Africans, thru 9/28. 4th Street Photo, 67 E. 4th (673-1021).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby (718-596-2222). 9/12, 13, 19, 20 at 8: "Mink Sonata" by Allan Havis. $8.

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West and Front St., Brooklyn (571-2206). 9/10–14, 16–21, 23–28, 30–10/5 at 7:30: Creative Time presents "The Memory Theater of Giulio Camillo." Tues. $10, Wed.–Thur. $12, Fri–Sun. $15.

DANCE THEATER WORKSHOP—219 W. 19th (924-0077). 9/10–13 at 8, 9/14 at 3: Los Trios Ringbarkus in "Rampant Stupidity." $7.

DIAZ—223 E. 10th (420-9174). 9/12, 13, 19, 20 at 9: Chuck Coggins in "My Marriage to Ernest Borgnine," written by Nicky Silver. $5. Reservations necessary.

P.S. 122—150 First Ave. (477-5288). 9/14 at 4: Hothouse Improvisations, with Marian Soto, Patricia Parker, William Parker, Phillip Johnston, Anthony Fine. $4.

MUSEUMS

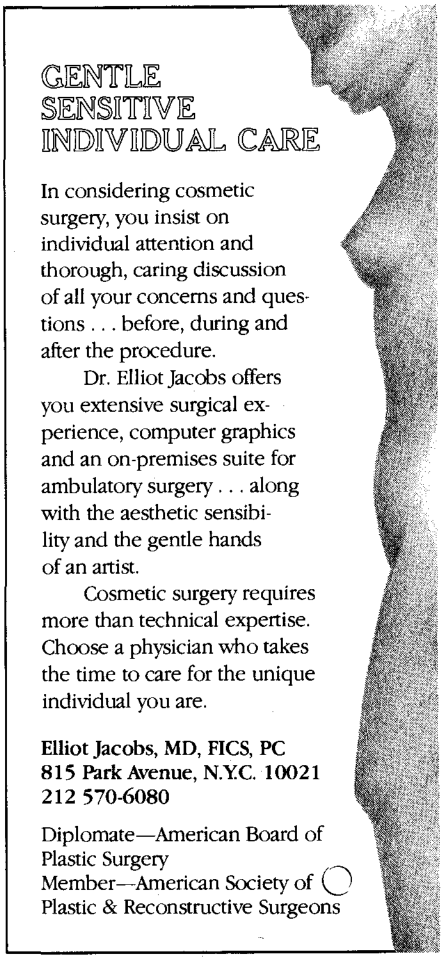
AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Lost and Found Traditions: Native American Art 1965–1985; thru 10/5.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at *165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun.* 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890–1940; thru 11/23 . . . Video Artist: Carlos De Jesus; thru 10/23 . . .Disarming Images: Art for Nuclear Disarmament; 9/13–11/23 . . . A Decade of En Foco; 9/13–11/13.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $3 suggested donation; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Joel-Peter Witkin: Forty Photographs; thru 9/22 . . . Celebration Textiles: Faces and Places; thru 12/1 . . .Starrett: City Within A City; thru 9/29 . . .Monumental Drawing: Works by Twenty-Two Contemporary Americans; 9/12–11/10 . . . Hiroshige: One Hundred Views of Edo; 9/15–11/5.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 11/20.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ART

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $3; seniors and students $1:50, free Tues. after 5... Hollywood: Legend and Reality; thru 10/12... Newcomb Pottery: An Enterprise for Southern Women; thru 10/19.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. Foundation of Liberty: Funding the Pedestal for the Statue of Liberty; thru Jan. '87.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–9, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–9)...Proposal for a Guggenheim Museum Addition -- A Showcase for Hidden Treasures; thru 9/21... Works by Richard Long; 9/12–11/30.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. The Hall of Honor, living memorial to American heroes... A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75... Israel in Antiquity: From David to Herod... Coins Reveal... The Holocaust by George Segal... Art and Exaltation: Treasures of the Jewish Museum; thru 8/87... Jewish Themes/Contemporary American Artists II; thru 11/16... Mayim by Stacey Speigel; thru 11/16.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25... Greek and Roman Treasury... Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D.... New Galleries for Ancient Near Eastern Art... Renaissance Revival Sitting Room, Meriden, Conn. (1868–70)... The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor... Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87... Bamana: Sculpture from West Africa; thru 3/1/87... Impressionist to Early Modern Paintings from the USSR: Works from the Hermitage Museum, Leningrad, and the Pushkin Museum of Fine Arts, Moscow; thru 10/5... Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 1/31. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5. $3 suggested donation... Mrs. Delany's Flower Collages from the British Museum; thru 11/2...Flowers in Mediaeval Manuscripts; thru 11/2... Nineteenth-Century French Drawings from John S. Thacher and Other Morgan Collectors; thru 11/9... The Name and Nature of A.E. Housman, from the Collection of Seymour Adelman; 9/16–11/9.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Two x Nu: Paintings by a group of artists from Latin America; thru 9/30... Photographs of Puerto Rico at the Turn of the Century; thru 1/87... Hands on Craft; thru 9/30.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily...Rocky and Bullwinkle and Friends: A Tribute to Jay Ward; thru 9/18... The Unseen Star Trek Pilot "The Cage;" thru 9/18.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography... Light Years... Illusion: Between Life and Art; thru 9/14... Four New York Holographers; thru 9/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2... Vienna 1900: Art, Architecture and Design; thru 10/21... Rosalind Solomon: Ritual; thru 9/30.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2.... A Frog, He Would A Wooin'—A Celebration of Amphibia; thru 10/27... Rooms From the Home of John D. Rockefeller Sr.... Statue of Liberty Centennial; thru 11/9... Beyond the Golden Door: Settlement Houses in New York City; thru 11/9.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.–Fri. 10–4:30; Sat., Sun. 1–5. Closed Mon. Free. Jose Ramon Sanchez: Works; thru 10/19.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2.50, seniors and students $2... Selections from the School of Fine Arts Life Drawing Class: 1907–1941; thru 9/14....In Support of Liberty: European Paintings of the 1883 Pedestal Fund Art Loan Exhibition; 9/16–11/30.

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona (718-699-0005),Wed.–Sun. 10–5. $2, children $1. (Free Wed.) Seeing the Light: 83 exhibits on color, light, and perception... Feedback: The World of Self-Sensing Machines... Realm of the Atom.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps... Firefighting on Parade: 1700–1865... Liberty's Legacy: Photographs of New York's Ethnic Festivals; thru 9/28... Treasures of Botanical Illustration; thru 10/26.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9... Berg Collection of English and American Literature; thru 11/1... In the newly restored Edna Barnes Salomon Room: The World of Jainism - Indian Manuscripts from the Spencer Collection; thru 9/13. **Lincoln Center**, 111 Amsterdam Ave., at 65th St... The Hammersteins of New York: 100 Years of Music and Theatre; thru 9/20... History of the Paris Opera Ballet; thru 9/27... Backstage at the Opera; 9/12–11/15.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested... The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo... The Arnold and Seena Davis Collection; thru 11/16...Paintings by Joe Giordano; thru 10/19... Television's Impact on Contemporary Art; 9/13–10/26.

SOUTH STREET SEAPORT MUSEUM—207 Water St., at Fulton St. (669-9424). Daily 10–6. $4, seniors $3, children $2. The Promise of America; thru 3/1/87... Boys at Sea: Life Aboard the Schoolship St. Mary's; thru Dec.

STUDIO MUSEUM IN HARLEM—144 W. 125th (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1.50; children 50¢... On Freedom: The Art of Photojournalism; thru 9/28... From the Studio: Artists in Residence 1985–86, De Lawrence-Maine and Kerry Marshall; thru 9/28... The Stone Churches of Ethiopia; thru 9/28.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $4, seniors $2. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... James Rosenquist: Paintings 1961–1985; thru 9/21... Mechanical Illusions by Robert Cumming; thru 10/19. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Paintings and Drawings by Walter Murch (1907–1967); 9/12–11/18.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 9/17. **East,** 219 E. 67th St. (606-0400). 9/11 at 10: Jewelry. On view from 9/6. 9/16 at 10: Furniture, Decorations and Paintings. On view from 9/12.

DOYLE—175 E. 87th St. (427-2730). 9/10 at 10: Belle Epoque: Furniture, Paintings, and Decorations. On view from 9/6.

PHILLIPS—406 E. 79th St. (570-4830). 9/13 at 10:30: Maps, Manuscripts, Books, Prints, and Paintings from the property of B. Altman & Co. To be held on Altman's premises, Fifth Ave. at 34th St. On view from 9/5.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 9/13 at 2: 19th-Century Furniture, Decorations, and Works of Art. On view from 9/6.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, September 10

VIENNA 1900: A FESTIVAL OF MUSIC—Clarinetist Richard Stoltzman, cellist Yo-Yo Ma, pianist Jeffrey Swann, soprano Arleen Auger, pianist Joseph Kalichstein, violinists Felix Galimir and Jaime Laredo, violists Michael Tree and Samuel Rhodes, cellists Sharon Robinson and Joel Krosnick. Zemlinsky's Trio for Clarinet, Cello, and Piano; Berg's Four Pieces, Op. 5; songs by Mahler; Schoenberg's *Verklarte Nacht.* Museum of Modern Art Titus I Theater, 11 W. 53rd St. (708-9856), at 8. $20, $25.

ROBERTA RUST, pianist. Works by Debussy, Bartok, Berg, Villa-Lobos. Merkin Concert Hall at 8. $8.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Raffael Adler conductor. Mozart's Divertimento, K. 136, and Symphony No. 29; Schubert's Symphony No. 5. CUNY Walkthrough, 42nd St. between Fifth and Sixth Aves., at 12:15. Free.

MILLETTE ALEXANDER/FRANK DAYKIN, duo-pianists. Beethoven, Dvorak, Debussy, Poulenc. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

CYNTHIA CAGGIANO, MADELEINE BLOOM, pianists. Music for piano, four hands. Federal Hall, 26 Wall St., at 12:30. Free.

MARVIN ROSEN, pianist. Lincoln Center Library at 4. Free.

AMERICAN TROMBONE QUARTET—Music by Saint-Saens and Simon and Garfunkel, others. Crystal Pavilion, 805 Third Ave., 49th–50th Sts., at 12:30. Free.

PERRY COMO, with Scott Record. Westbury Music Fair, Westbury, L.I. (516-333-0533), at 8. $25.

Thursday, September 11

THE MAGIC FLUTE: AN INTERNATIONAL FESTIVAL—The Y Chamber Symphony, Amy Kaiser conductor; flutists Carol Wincenc and Michael Parloff, Simion Stanciu on the Romanian pan flute, Inkhay (Andean folk ensemble), R. Carlos Nakai on the Native American flute, Suiho Tosha on the Japanese flute yokobue, harpsichordist John Van Buskirk, the Muir String Quartet. Mozart's Quartet for Flute and Strings in D, K. 285; Bach's Suite (Overture) No. 2 in b; Brandenburg Concerto No. 4 in G; Stanciu's *Suite Romaine* (arranged); also folk music of the Andes, Japan, and the Native American cultures. 92nd Street Y at 8. $10–$15.

ELTON JOHN—Madison Square Garden at 8. $17.50, $20 if available. Through Sun.

JOHN MACNALLY, tenor, with pianist Russell Ames. Irish songs, French art songs, and works by Schubert, Martini, Mozart, Wagner. Alice Tully Hall at 8. $20.

THE PIERSON ORCHESTRA—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $5.

MADISON BRASS—Classical music. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

WESTSIDE BRASS QUARTET—Works by Gabrieli, Ramsoe, Hartley, Bach. Trinity Church, Broadway and Wall St., at 1. Free.

KATHERINE RAWDON, flutist. Lincoln Center Library at 4. Free.

WARREN CHIASSON QUARTET—The vibraphonist and a group. Vietnam Veterans' Plaza, Water St. and Coenties Slip, at 5:15. Free.

RICHARD ELLINGTON BAND—1 Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

BARGEMUSIC—Violinist Nina Bodnar, pianist Yefim Bronfman, flutist Theresa Patton, cellist Nathaniel Rosen. Liszt's "Dante" Sonata; Prokofiev's Sonata for Flute and Piano, Op. 94; Shostakovich's Piano Trio in e, Op. 67. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

PERRY COMO—See 9/10. Tonight, $30.

WATERLOO POPS—Waterloo Village, near Stanhope, N.J. (201-347-4700). Tonight, at 7:15 and 9:45, Barbara Mandrell.

Friday, September 12

ELTON JOHN—See 9/11.

STEVE WINWOOD, with Jimmy Cliff. Music on Pier 84, Twelfth Ave. and 44th St. (249-8870), at 7:30. $15, in advance $12.50.

ANNAPOLIS BRASS QUINTET—Works by Bach, Gabrieli, Byrd, Scheidt, Dahl. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. Free.

CHIKUZAN, folksinger from Japan. Songs from the Japanese North, to the artist's own accompaniment on the tsugaru shamisen (three-stringed Japanese lute). Japan Society, 333 E. 47th St. (832-1155), at 8. $20.

CARLOS BAPTISTE, violinist/**BRADLEY PFALLER,** pianist. Sonatas by Elgar, Brahms, Pierne. Turtle Bay Music School, 244 E. 52nd St., at noon and 8. $5 donation.

THE GROUP—Ahmed Abdullah, Marion Brown, Billy Bang, Fred Hopkins, Andrew Cyrille. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9:30 and 11. $10.

BENNY POWELL QUINTET—Mainstream jazz. Bryant Park, Sixth Ave. between 40th and 42nd Sts., at 12:30. Free.

DEBORAH VOWLER, pianist. Lincoln Center Library at 4. Free.

MAKING WAVES—Series of performances on the Staten Island Ferry. The Jumbo String Band; the Staten Island Chamber Music Players Brass Quintet; Randance, with choreography by Randall Faxon Parker. From Manhattan: on the 5:45 and 6:45 ferries; from Staten Island: on the 6:15 and 7:30 ferries. Free with 25 cents Ferry fare (718-447-4485 for information).

HAPPY FOLK SONGSTERS—Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

MARIAN MCPARTLAND DUO—Sophisticated jazz by the pianist. Veterans Memorial Hall, Snug Harbor, 1000 Richmond Terrace, Staten Island (718-448-2500), at 8. $11.50.

PERRY COMO—See 9/10. Tonight, $30.

Saturday, September 13

ISRAEL PHILHARMONIC, Leonard Bernstein conductor; soprano Sheri Greenawald. Bernstein's *Jubilee Games* (world premiere); Foss's *Song of Songs*; Dvorak's Symphony No. 9, "New World." Avery Fisher Hall at 8:30. $18–$35.

THE MAGIC FLUTE: AN INTERNATIONAL FESTIVAL—The Y Chamber Symphony, flutists Carol Wincenc, Samuel Baron; pianist Lukas Foss, G.S. Sachdev on the North Indian flute, K. Paramjyoti on the tabla, Tim Liu on the di zi (Chinese bamboo flute), harpsichordist Kenneth Cooper, Robert Dick on the future flute, Steve Kujala on the jazz flute. Foss's Three Pieces for Flute and Piano; music of North India and North China; Paget's *Romania!*; Dick's *News?*; Hendrix/Dick's *Purple Haze*; music for jazz flute; Vivaldi's Concerto for Two Flutes and Orchestra in C, P. 76. 92nd Street Y at 8. $10–$15.

ELTON JOHN—See 9/11.

STEVE WINWOOD—See 9/12. Finale for Music on the Pier.

COMPOSERS SHOWCASE—"Out of Town Music by Out of Town Ensembles." Juilliard Percussion Ensemble, soprano Yvonne Hatchett, pianist Sandra Hearing, others. Music by Adams (N.Y. premiere); Hilliard, Taggart, Martin (all world premieres). Merkin Concert Hall at 8:30. $10.

ANDREA GRIMINELLI, flutist (N.Y. recital debut)/**GERALD RANCK,** harpsichordist. Bach-Handel Festival. All-Bach program. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave., at 7:30. Free.

GLENN DICTEROW, violinist, **NATHANIEL ROSEN,** cellist, and **SEYMOUR LIPKIN,** pianist, with violist Karen Dreyfus. Kodaly's Duo, Op. 7; Mendelssohn's Piano Trio in d, Op. 49; Brahms's Piano Quartet in g, Op. 25. Faculty recital, Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

THE GROUP—See 9/12.

CHIKUZAN—See 9/12.

LESTER BOWIE'S BRASS FANTASY—Greenwich House, 27 Barrow St. (645-2387), at 9:30 and 11. $10.

LOUIS KOHNOP, pianist. Lincoln Center Library at 2:30. Free.

CYNTHIA CAGGIANO, MADELEINE BLOOM, pianists. Four-hand piano music. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free, with house admission, 50 cents.

CENTRAL PARK FOLK CONCERT—Rod MacDonald, Erik Frandsen, David Massengill, Dave Sear, others. Musicians Cooperative at Speakeasy event, at Central Park's SummerStage, the bandshell on the Mall at 72nd St., off Fifth Ave., at 3. Free.

THE KLEZMER BAND, Mike Kanowitz conducting. Union Square Park, Fourth Ave. and 17th St., at 1. Free.

MAKING WAVES—Aboard the Staten Island Ferry. The Rossville A.M.E. Zion Church Gospel Choir; The Satisfiers Steel Band, Vincent Hernandez director. From Manhattan: on the 2 and 3 p.m. ferries. From Staten Island: on the 2:30 and 3:30 ferries. Free with 25 cents Ferry fare (718-447-4485).

GINA LEFFERTS, pianist/**ANNELIE FAHLSTEDT,** violinist/**RICHARD FRANK,** flutist. Music by Francis Johnson, Handel, Mozart. Parlor Concert at the Lefferts Homestead, Prospect Park, Flatbush and Empire

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RYAN REPERTORY COMPANY, in Chuck Reichanthal's "The Brooklyn Revue," a salute to Brooklyn songwriters. John Paul Jones Park, Fourth Ave. and 101st St., Bay Ridge, Brooklyn, at 7:30. Free.

PERRY COMO—See 9/10. Tonight, $30.

DAVE VALENTIN, jazz flutist, with others. Inter-Media Art Center, 370 New York Avenue, Huntington, L.I. (516-549-9666), at 9. $15.

NEW ORCHESTRA OF WESTCHESTER, Paul Dunkel conductor; pianist Garrick Ohlsson. Music by Cole Porter (Bolcom), Ravel, Franck. At the Performing Arts Center, SUNY Purchase, N.Y. (914-682-3707), at 8. $16–$19.

Sunday, September 14

ELTON JOHN—See 9/11.

NEW SOUNDS—John Schaefer host. Composer-violinist Michael Galasso, David Hykes and the Harmonic Choir. Works by Galasso, including a world premiere, and other works by Hykes. Merkin Concert Hall at 2. $10.

DORA SCHWARZBERG, violinist/**GERALD RANCK,** harpsichordist. Bach-Handel Festival. Sonatas and solo harpsichord works by Bach and Handel. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

BOBBIE GLOVER, tenor, with pianist Cliff Jackson, Ensemble Sepia. Works by Tosti, Strauss, Schumann, Handel, Hall Johnson, Burleigh, and spirituals. Merkin Concert Hall at 7. $12.

ANDROZIAN DRUM—African-Caribbean song, dance, drama, directed and choreographed by Mwanimke Euresline Holmon. Symphony Space at 8. $10.

DIANE A. YOMTOV, soprano/**MICHAEL FRANCIOSI,** pianist. Music by Handel, Debussy, Rossini, others. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

COMPOSER SERIES—Scott O'Brien (electronic music), Marbles (electronic-guitar duets), Bobby Ray (electric trio, with vocals). La Galleria Second Classe, 6 E. 1st St. (505-2476), at 4. Donation.

LENA ERIKSSON, singer, with the **EGIL JOHANSEN TRIO,** piano, bass, drums. Church of Sweden, 5 E. 48th St., at 7. Free.

THE ABACA DUO—Flutist Judith Pearce, guitarist Andrew Schulman. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 3. Free.

METROPOLITAN SOLOISTS—Program includes Gounod's *Petite Symphony*. The Dairy in Central Park, 65th St. west of the Zoo, at 1. Free.

MANHATTAN BRASS QUINTET—Family concert, at Central Park SummerStage, the Bandshell on the Mall, 72nd St. off Fifth Ave., at 1. Free.

MAKING WAVES—Performances aboard the Staten Island Ferry. Latin Jazz Today, Felix E. Vega director. From Manhattan: on the 2 and 3 p.m. ferries. From Staten Island: on the 2:30 and 3:30 ferries. Free with 25 cents Ferry fare (718-447-4485).

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Bandshell, Queens, at 3. Free.

BARGEMUSIC—See 9/11. Today at 4.

WILLIAMSBURGH ALL-STARS—Open jam session. Williamsburgh Music Center, 367 Bedford Ave. (718-384-1654), Brooklyn, at 4. $5.

MIKOTO YAMANAKA, pianist/**CHUI YEE LEE,** cellist/**EUGENE PARK,** violinist. Mendelssohn, Vivaldi, Sarasate, Schubert, others. Westbury House Red Ballroom, Old Westbury Gardens, Westbury, L.I. (516-333-0048), at 2:30. $5, includes admission to grounds and house.

PERRY COMO—See 9/10. Today at 3. $30.

NEW ORCHESTRA OF WESTCHESTER—See 9/13. Today at 2.

Monday, September 15

RUTH ANNE RICH, pianist (N.Y. debut). Works by Schubert, Arthur Farwell (N.Y. premiere), Debussy, Mennin, Liszt. Merkin Concert Hall at 8. $8.

DONGSOK SHIN, harpsichordist. Music of Bach, Fischer, Handel. Trinity Church, Broadway and Wall St., at 1. Free.

ROGER ZAHAB, violinist, with violist Karl Bargen, keyboardist Marcia Eckert. Music by Riley, Zahab (world premiere), Cage (world premiere of version for violin and keyboard). Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

THINK THURSDAY CONCERTS AT THE GREEN—First concert in new American Landmark Festivals–JASA series. Pianists Artur Balsam, Francis Heilbut, Zaidee Parkinson; Dadap/Ma Duo, guitar and violin; soprano Barbara Ann Martin, violist Paul Doktor, clarinetist David Glazer, guitarist Eliot Fisk, double-bassist Gary Karr, composer Elie Siegmeister, others, with Congressman Bill Green. At the Evelyn and Louis A. Green Auditorium, Hexter Building, JASA, 40 W. 68th St., at 12:30. Free.

LENNY PICKETT AND THE BORNEO HORNS—Vietnam Veterans' Plaza, Water St. and Coenties Slip, at 12:15. Free.

IRIDESCENCE—Works for flute and harp by Faure and Bach. Crystal Pavilion atrium, 805 Third Ave., between 49th and 50th Sts., at 12:30. Free.

Tuesday, September 16

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Itzhak Perlman. Gala opening-night benefit concert. Sarasate's "Carmen" Fantasy; Chausson's *Poeme*; Ravel's *Tzigane*; Tchaikovsky's Symphony No. 5. Avery Fisher Hall at 8. $10–$40.

JOAN SUTHERLAND, soprano/**LUCIANO PAVAROTTI,** tenor, with the American Symphony Orchestra, Richard Bonynge conducting. A Donizetti and Verdi program. Madison Square Garden at 8. $15–$75.

THE SMITHS—Radio City Music Hall at 8. $20.

PAMELA GORE, mezzo-soprano, with pianist Sally Pinkas, oboist Barbara Knapp, harpist Carol Baum, percussionist William Hanley, harpsichordists Daniel Pinkham and Gregory Hayes, Baroque-cellist Alice Robbins. Works by Handel, Schumann, Pinkham (world and N.Y. premieres), Weill. Merkin Concert Hall at 8. $5, $8.50.

JOHN WALLACE, trumpeter/**SIMON WRIGHT,** organist. Tartini, Bach, Bonnet, Fiala, others. Trinity Church, Broadway at Wall St., at 12:45. Free.

80S JAZZ GROUP—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/16. Note: all operas in foreign languages have supertitles. Tickets, $7–$30. Tue., 9/9, at 8: Gounod's *Faust*, Siciliani conducting; Esham, Hadley, Dworchak. 9/10: no performance. 9/11 at 8: Puccini's *Madama Butterfly*, Keene conducting; Davis, Shaulis, Richard Burke (debut), Fazah. 9/12 at 8: Mozart's *Le Nozze di Figaro*, Wolff conducting; Hynes, Mills, Bunnell, Link, Parcher, J. McKee, Siena. 9/13 at 2: Bizet's *Les Pecheurs de Perles*, Bergeson conducting; Dobish, Garrison, Stone, Nim. 9/13 at 8: Gounod's *Faust*; Siciliani conducting; Esham, Hadley, Dworchak. 9/14 at 1: Bizet's *Carmen*, Keene conducting; Eckhart, Golden, Theyard, McFarland. 9/14 at 7: Bellini's *Norma*, Pallo conducting; Winifred Faix Brown (debut), Marsee, Grayson, Clark, Eric Halfvarson (debut). Tue., 9/16: no performance. 9/17 at 8: Puccini's *La Boheme*, Bergeson conducting; Spacagna, Cusack, Johannson, Dickson, Wexler, Hamilton.

Other

LIGHT OPERA OF MANHATTAN—Herbert's *The Fortune Teller.* Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). Wed. at 2 and 8; Thurs. and Fri. at 8; Sat. at 3:30 and 8; Sun. at 3:30. $17.50 Wed. Thurs.; $20 Fri.–Sun.

OPERATIC CONCERT—Cooper OperaWorks fundraiser, Paul N. Stephan music director. Arias and ensembles from *Lucia di Lammermoor, Cosi fan tutte, Hamlet,* others, sung by Barbara Fox, Nancy Yost, Edward Clark, Keith Lynch, Joanna Hoty, others. Christ and St. Stephen's Church, 120 W. 69th St.. 9/13 at 8. $10.

VIENNESE DELIGHTS—An evening of operetta, with soprano Paulette McLeod and two pianists. Selections from Strauss, Lehar, Zeller, and others. Lincoln Center Damrosch Park, 9/12 at 8. Rain date, 9/17. Free.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 9/14, 21 at 3. $16, $18.

SWEET BETSY FROM PIKE, by Mark Bucci/**DOWN IN THE VALLEY,** by Kurt Weill. A Small Company in America (ASCIA). Sea Cliff School Auditorium, Carpenter and Franklin Aves., Sea Cliff, L.I. (516-759-2848). 9/12, 13, 19, 20 at 8; 9/14, 21 at 3. $7.

DANCE

Moiseyev Dance Company

METROPOLITAN OPERA HOUSE—Through 9/14. Tickets $12.50–$50. Tues.–Sat. at 8:30; Sun. at 2 and 7. "Yesterday and Today," many dances that include an American premiere, and "Night on Bald Mountain," to Mussorgsky's music and Ukrainian folksongs, also a U.S. premiere.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—Opening of the fall season: The Vanaver Caravan in "Full Circle," with dancers, musicians, and puppeteers. 9/11, 12 at 8; 9/13 at 2 and 8; 9/14 at 2. Riverside Drive at 120th St. (864-2929). $7.50.

Other

AGLAIA DANCE PRODUCTIONS—9/11, 12 at 8: **Estelle Eichenberger,** with visuals by Eric Schurink; **Denise Dey.** 9/13, 14 at 8: A shared evening—"Ups & Downs," including a N.Y. premiere, by **Maya Milenovic,** to live music by Reggie Workman, bassist, who performs with violinists Akbar Ali and Jason Hwang; also, the **Rod Rodgers Dance Company and Workshop,** whose works will include sections from "The Legacy," a tribute to Martin Luther King Jr. to music by Coleridge Taylor Perkinson, and "Rhythm Ritual." Middle Collegiate Church, 50 E. 7th St. (228-8108). $8.50, in advance $7.50.

ANDROZIAN DRUM—African-Caribbean song, dance, and drama, directed and choreographed by Mwanimke Euresline Holmon. Symphony Space. 9/14 at 8. $10.

DOWNTOWN DANCE FESTIVAL—Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15: 9/8, **Footworks.** 9/10, the **Mary Anthony Dance Theatre/Phoenix.** 9/12, **Ernesta Corvino Dance Circle Company.** World Trade Center Plaza, at 12:15: 9/15, **Battery Dance Co.** 9/16, **New Dance.** 9/17, **Ithaca Ballet.** 9/18, **Glenn Lund Dance Company.** 9/19, **Kathryn Posin Company.** Free.

MAKING WAVES—Series of peformances aboard the Staten Island Ferry. See Concerts, 9/12 above, for dance this weekend.

NEW DANCE—9/10, **Yvonne Meir/Jane Comfort Dance Company.** 9/11, **Douglas Dunn and Dancers/Bill T. Jones.** Central Park SummerStage, bandshell on the Mall, mid-park at 72nd St. Both at 6. Free.

NEW YORK CITY BALLET MEMBERS, including Heather Watts, Stephanie Saland, Jock Soto, Shaun O'Brien, and orchestra members pianist Jerry Zimmerman, violinist Paul Peabody. Tribute to ballerina Pamela Mitchell. Inter-Media Arts Center, 370 New York Ave., Huntington, L.I. (516-549-9666). 9/12 at 8. $25, or $50 to include a reception.

RAMZI EL-EDLIBI DANCE COMPANY—"Culture From the Middle East," including new works. Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 9/12, 13 at 8; 9/14 at 3. $10, $15.

RITHA DEVI, Hindu classical dancer, in "Navarpana," or "New Offerings." Lillie Blake School Auditorium, 45 E. 81st St. (988-7697). 9/13, 20 at 7:30. $6.

SERENA DANCE THEATER, with Bill Conway's Swing Express. Bell Plaza, Sixth Ave. and 42nd St. 9/9 at noon. Free.

TERRENCE ROSS AND CAROL PRUD'HOMME ROSS—An evening of dance and readings. Danse Mirage Theater, 153 Mercer St., 2nd floor (226-5767). 9/12, 13 at 8. $7.

TURTLE BAY MUSIC SCHOOL 60TH-BIRTHDAY CELEBRATION—Students of the Isadora for Children and Isadora for Adults programs in "Isadora at the Atrium," works by Duncan to Chopin and Schubert, plus student works; with pianist Bill Schwartz. The Market at Citicorp, Lexington Ave. and 53rd St. 9/9 at noon. Free.

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OTHER EVENTS

THE STREET-FESTIVAL SEASON HEATS UP, even as the weather cools down, and this week's calendar will keep you hopping. For example, that quintessential New York block party, the **Feast of San Gennaro,** opens 9/11 to keep everybody gastronomically ecstatic through 9/21—eleven days and nights of sampling the specialties of Little Italy. Mulberry Street is where to head for all the tastes, sights, smells, and sounds of this annual street banquet, with lights and music and impromptu entertainment making the evenings the most fun—and also, be warned, most crowded. . . Also fun, but more in the line of food for the mind: **New York Is Book Country,** the annual street fair that celebrates books and authors, readers and publishers, and reading as a pleasure that is as necessary to life as breathing but also is part of a vast business world. Date is 9/14, 11–5, on Fifth Ave. from 48th to 57th Sts., where the several bookstores and publishing houses make this a real book-lover's neighborhood. Rain or shine, 150-plus publishers, small presses, and booksellers will be on hand at 176 kiosks to both display and sell; authors and cartoonists will turn up to autograph and chat; skilled craftsmen will demonstrate bookbinding and the hand press; there'll be book-related games to play and some great prizes and entertainment and children's stories (under the Atlas statue, Rockefeller Center), and—most important to us all—emphasis on literacy and learning and how to help . . . Another big and popular block party, the **Columbus Avenue Festival,** on 9/14, 11–5:30 (rain date, 9/21), stretches from 66th to 86th Sts., and since this is prime restaurant/shop turf, all it takes is for the neighborhood folks to show off their hospitality and wares. But a host of visiting vendors will be there, too, with farm produce and collectibles, antiques and clothing, and of course plenty of "ethnic" foods. Two stages, at 66th and 86th, will feature all kinds of entertainment, including the rock band Cost of Living and the New York City Gay Men's Chorus. Profits go to neighborhood projects . . . The cultural life of India is celebrated in the annual **Rathayatra Parade and Festival of the Chariots,** 9/13, noon–5. The parade begins at noon, 59th St. and Fifth Ave., and continues down the avenue, complete with three 40-foot-high canopied pagoda-like floats, to Washington Square Park in the Village. From 2 p.m. on, a Festival of India will feature complimentary vegetarian foods, music, other refreshments, as well as exhibits on some aspects of Indian philosophy . . . **The ASPCA is 120**—and a celebration is in order. A block party 9/14 is an open house by the Manhattan branch, 11–3, on 92nd Street between First and York Aves. At noon there's a parade of pets for children and adults with a furry, feathered, or finny friend of any variety, with prizes (876-7700 to register). Cake-cutting at 1, refreshments, face painting, street performers, information booths, and tours of the facility at 441 E. 92nd St. Who knows? You might meet a new furry friend . . . Not exactly an al fresco event, but in a seasonal mood, the **Harvest Festival of the Horticultural Society of New York** is an annual showcase for the summer growing power of city residents, in community gardens, backlots, and terraces. This year's dates are 9/13, 14, 10–6, at 128 W. 58th St. It's free, and you can buy bulbs and books and homemade jams and jellies as well as browse among the flowers and vegetables that will compete for prizes in "biggest" and "best" categories. Children's entries, too . . . **For the Health of It,** "a Celebration of Health, Happiness, and Family Fun," is a fair with a theme, in East Harlem at 115th St. and Third Ave., 9/13, 11–3. Dental screenings, information booths and video on health matters like food and fitness and aspects of pregnancy and parenthood—it's all free, and designed to inform citizens of health-care services in the neighborhood.

MORE CELEBRATIONS, IN THE BOROUGHS—Brooklyn's **Fabulous Fifth Avenue Street Fair,** 9/14, is a rain-or-shine party in Park Slope, between Union St. and 22nd St., and Flatbush Ave. and St. John's Place. The neighborhood promises crafts, rides, artists, food and merchandise of all kinds, a beer wagon complete with horses, and music in many moods on two stages, from gospel to salsa . . . See Children, below, for news of the Brooklyn Botanic Garden's **Children's Garden Harvest & Crafts Fair** . . . The **Rockaway Music & Arts Festival** is a Queens family happening, at the Gateway National Recreation Area, Breezy Point district, 9/14, noon–5. There'll be arts and crafts, music, tours of the park, antiques and other collectibles, workshops for children. Rain date is 9/21, and admission's free . . . A **Pow-wow with a purpose,** in Staten Island: The South Beach Inter-Tribal Alcoholism Counselor Association will stage a funfest at 777 Seaview Ave., 9/12–14; Fri. from 7 p.m., Sat. 10–9, Sun. noon–9. Kenny Funmaker will be M.C., and there'll be drummers and dancers, foods and Native American crafts, a dance contest, and aboslutely "no intoxicants allowed." Admission $3, 5–12 $1, under 5 free (718-317-1181).

MID-SEPTEMBER DATES TO NOTE—Two sales for collectors: The **Records Flea Market,** second floor at 253 W. 72nd St., is open 9/13, 14, 11–4, for browsers and buyers: sheet music, photographs, books, posters, memorabilia, along with the discs. The **Comic Book & Collectibles Marketplace,** 9/14, 10–4, is in the Colonial Room of the Roosevelt Hotel, Madison Ave. and 45th St. Gum cards and wrappers, original comic art and movie and sports ephemera; and you can take your own treasures along to swap or sell. Admission is $2 . . . Last weekend for the **Washington Square Outdoor Art Exhibit,** noon to after dusk below 14th St. around Fifth Ave. . . . If you share your life with a pre-schooler who is three months to five years old, drop into a **pre-schooler and parent open house,** 9/11, 9:30–11:30 a.m., at the Central Queens YM & YWHA, 67-09 108th St., Forest Hills (718-268-5011). You can learn about the "gym-and-swim" program (up to 5) and the parenting drop-in center (to 3).

TOURS

TOURS WITH THE 92ND STREET Y—Advance registration is required (427-6000, ext. 179). Schedule available for out-of-town and activity tours. These, 9/14: At 11 a.m., Brooklyn Heights from an architectural view; $8. 10 a.m.–1 p.m., use city plans from the 17th, 18th, and 19th centuries to explore the "archaeology" of lower Manhattan, including South Street Seaport and restored Castle Clinton; $8. At 10:45 a.m., a visit to historic Governor's Island, now home for the U.S. Coast Guard. On 9/17, at 9:45 a.m., tour Yorkville and restored Gracie Mansion; $10.

NEW YORK WALK-ABOUT—**Greenwich Village, Part I:** "Echoes of the Past"; 9/14 at 11 or 2, meet on S.E. corner of 13th St. and Seventh Ave. . . . **Stuyvesant Square/Gramercy Park:** "Islands of Gentility"; also 9/14 at 11 a.m. or 2, meet on N.W. corner of Third Ave. and 14th St. (582-2015 weekdays; 914-834-5388 weekends or evenings). $5.

FLATBUSH—A walk with the Brooklyn Historical Society (718-624-0890), 9/13 at 1. Meet leader Andrew Dolkart at Flatbush and Church Aves., in front of the Flatbush Dutch Reformed Church. The tour features Prospect Park South and will include a visit to a private home. $5.

MUNICIPAL ART SOCIETY TOURS—(935-3960). **Neighborhoods/New York,** walks in residential areas; $10. 9/14, 1–4: Battery Park City and Tribeca. 9/21, Broadway, 86th to 106th Sts. 9/28, historic districts of Mott Haven and Longwood, the Bronx . . . **Grand Central Terminal:** Each Wed. at 12:30; meet at the Chemical Bank on the main concourse, under the Kodak sign. Free.

CENTRAL PARK—9/14, "Review, Restore, Revitalize," a look at the restoration of the middle and northern sections. Meet at 2, at Belvedere Castle, 79th St. south of the Great Lawn . . . **Conservatory Garden,** a guided tour 9/14 at 2; meet at Vanderbilt Gate, Fifth Ave. and 104th St. . . . Every Sat. at 1:30, meet at the Dairy, 65th St. west of the Zoo, for a one-hour walk to Belvedere Castle that focuses on history and restoration plans; each Sat., a natural-history walk leaves the Belvedere, 79th St., at 3 and winds up at the Dairy. All free.

BROOKLYN BIRD CLUB—A birdwalk in Prospect Park, to increase your birding skills. 9/14 at 9 a.m., meet at Grand Army Plaza entrance to the park. Free.

BIKE TRIP IN FOREST HILLS, with the Friends of the Parks (473-6283). 9/14 at 1, meet at L.I.R.R. Forest Hills station, and follow guide Jim Nikol along the terminal moraine on the Wisconsin glacier. $1.

LOOK FOR WILD FOODS, with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watrcress, butternuts and chicken mushrooms, and more. Phone (718-291-6825) for details on where to meet, what to take, and a few rules. 9/13, Prospect Park, Brooklyn. 9/14, Forest Park, Queens. Free.

CITY ISLAND ODYSSEY, a "gourmet bicycle tour," with the Hungry Pedalers (771 West End Ave., Apt. 12-J, N. Y., N. Y. 10025). 9/14 at 8:15 a.m. (rain date, 9/20), meet at the Maine Monument, N.E. corner of Columbus Circle (C.P.W. and 59th St.). The route is through the Historic Districts of Mott Haven and Longwood in the Bronx, a stop for coffee and Hispanic pastry, a picnic stop (buy your own) in City Island or at Orchard Beach, the Pelham Pkwy.–Bronx Park bike lane. Note: food is extra. Return about 5 p.m. $12, or $22 for two on day of tour; in advance, $9 and $17 (595-5542 or 222-2243).

LADY LIBERTY'S MELTING-POT TOUR, with Guide Service of New York (408-3332). 9 a.m.–5:30. Sat. thru Sept., beginning with a Staten Island Ferry ride, and including Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hasidic communities, Harlem, Yorkville, El Barrio, Little India and Greece in Queens, and more. Pre-register; $38, including lunch in the East Village.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Queens (718-229-4000): 9/13 at 8 a.m., a birdwalk; $2. Woodland nature walks, Wed. and Sat. at 10 a.m. $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free. . . . **Clay Pit Ponds State Park Preserve,** S.I. (718-967-1976): Each Sun. 11 a.m.–noon. Free.

SOUTH STREET SEAPORT MUSEUM—On alternate Thurs., an early-morning walk around the Fulton Fish Market, at its busiest hour, from 6 (669-9416 to reserve); $12, including a chowder breakfast to wind up . . . Harbor excursions on the *Andrew Fletcher* and the *De Witt Clinton* (406-3434); $7 and $5 at the pier. Or go for a sail on the schooner *Pioneer,* through 9/14 (669-9416); $10–$20 . . . Also three guided tours: a basic Museum tour, a behind-the-scenes tour of the restoration of the tall ship *Wavertree,* and a tour of the unrestored seaport. Daily at regular intervals, from the Pilothouse at Pier 16; included in admission price to Museum complex: $4, seniors $3, children $2. Documentary films and gallery talks.

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

SNUG HARBOR—Tours of this preservation project, from the Visitors Center. At 1000 Richmond Terrace, S.I. (718-448-2500). Sat. and Sun. at 2; free.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. Also: 9/13, a town-and-country walk in Princeton, N.J., that includes the campus, the battlefield, and the towpath. Meet at 8:40 a.m. near N.J. Transit ticket windows on upper level of Penn Station; fare, about $10 (924-7486).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes and out-of-town community walks (876-6688 eves. before 10). Also, city walks: 9/13 at 1, meet on N.W. corner of Sixth Ave. and 10th St., for a walk in historic Greenwich Village; $1 (718-855-5564). 9/14, 1-5, a community walk in East Harlem; meet on N.W. corner of Madison Ave. and 96th St., for a historic ramble that includes stops at a museum and a settlement house; $1 (877-9623).

SPORTS

BASEBALL—Yankees (Yankee Stadium, the Bronx; 293-6000): 9/12 at 7:30, 9/13 at 3, and 9/14 at 1:30 vs. Boston; 9/15-17 at 7:30 vs. Baltimore. $3-$9.75. . . . **Mets** (Shea Stadium, Flushing; 718-507-8499): 9/8-9/10 at 7:35 vs. Montreal. $4-$9.50.

HARNESS RACING—Roosevelt Raceway for the summer-fall meeting, through 11/1 (516-222-2000). 9/12 at 8 p.m.: New York Sire Stakes No. 26 (two-year-old C & G Pace); 9/16 at 8 p.m.: New York Sire Stakes No. 26 (two-year-old Filly Trot). Adults, $2.25; children and seniors, $1; every Tue. at 1 p.m., free. A parking fee is required.

HORSE RACING—Belmont for the fall meeting, through 10/20 (718-641-4700). Daily except Tue.; post time, 1. $2, $5. Featured races: 9/10, Astarita; 9/13, Flower Bowl Handicap, Futurity, and Marlboro Cup Invitational; 9/14, Boojum, Handicap.

PRO FOOTBALL—Jets: 9/11 at 8 p.m. vs. the New England Patriots. Giants Stadium, East Rutherford, N.J. (421-6600). Sold out.

BASKETBALL—The Lee Challenge of Champions: Basketball enthusiasts will have the opportunity to meet New York Knickerbockers' Kenny Walker and see some of New York City's top basketball players in this five-borough tournament. The tournament will consist of four eight-team divisions: girls age 15 and under; boys 15 and under; girls 18 and under; and boys 18 and under. Finals will be held 9/13, 9 a.m.-5 p.m. at Rucker Playground (155th St. and 8th Avenue). Kenny Walker will present the awards after the final game. Spectators are welcome, free. Call 212-563-8054 or 212-765-4215 for further information.

PRO BICYCLE RACING—Cititour Race: 9/14, 8 a.m.-2 p.m.—This 157-mile Tour de France-style race features top international cyclists from the U.S. and 15 other countries. Contenders Eric Heiden, Greg LeMond, and Bernard Hinault will be just a few of the big names who will tour through Orange and Westchester Counties, finishing in front of the United Nations Building. The day-long race is free to the public throughout the three-county route. Call 914-937-2909 for further information.

KARATE—17th Annual Grand National Open at Manhattan Center (311 W. 34th St. between 8th and 9th Aves.; 245-8055). 9/14 at 12 (eliminations) and 3 (finals): Championship karate, rated A-1, plus demonstrations. $12.

STEPS—9/13 at 2 p.m.: **Fifth Avenue Mile,** starting at the Metropolitan Museum (Fifth Ave., at 82nd), finishes at Fifth Ave., 62nd St. World-class participants include Mary Decker Slaney, Wendy Sly, Lynn Williams, Jim Spivey, Sidney Maree, and John Walker. Other running events will be held starting at noon and lasting throughout the day. (New York Road Runners Club: 860-4455.)

CHILDREN

CHILDREN'S GARDEN HARVEST AND CRAFTS FAIR at the Brooklyn Botanic Garden (1000 Washington Ave.; 718-622-4433). 9/13, 10 a.m.-4 p.m.: Celebrate the fall harvest in the Garden with the children who have been tending their vegetables all summer. Activities for visitors include face painting, games, plant sculptures, square-dancing, cooking demonstrations and a raffle of three vegetable baskets. There will also be homemade "goodies" for sale. Admission is free.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)–9/13, 9/14 at 11 and 1: "Bear Cub Capers," by the Moscow Puppet Theatre (in English). $3.

13TH STREET REPERTORY COMPANY (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1; "The Snow White Show" Sat. and Sun. at 3. $3.

THE LITTLE PEOPLE'S THEATER COMPANY (39 Grove St.; 765-9540) presents "The Three Little Pigs" at 1:30 and "Cinderella" at 3, Sat. and Sun., through 11/23. $5.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180)—Sun. at 1: "The Funzapoppin' Magic Show." $3.95.

PUFF THE MAGIC DRAGON blows smoke at Papageno Puppet Theater in the new Party Center Theatre (148 W. 72nd St.; 874-3297). Fri.-Sun. at 10:30 a.m. and noon beginning 9/12, through 11/30. Children, $3.50; adults, $4 (must reserve).

STORY HOUR at Eeyore's Bookstore (Madison Ave. at 81st St.; 988-3404). Every Sun. at 12:30 p.m. Free.

BOUNCE THE CLOWN AND MADAME OOO at the Emelin Theatre (corner of Library Ln. and Johnson Ave., Mamaroneck, N.Y.; 914-698-0098). 9/13 at 11 a.m.—Children can enjoy a Vaudeville Circus. $3.50.

CITY OF NEW YORK PARKS AND RECREATION—At the **Hans Christian Andersen Statue** (76th St. and 5th Ave.; 360-8140), children of all ages can enjoy a different story every Sat. at 11 (through 9/30). 9/13 at 11: "Little Mouse's Painting," told by Diane Wolkstein. Free.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe . . . 9/13, 9/14 at 1:30 and 3: "Sports Games"—Children can learn a variety of games from different cultures. At 2 p.m. both days, David Gilden and his magical folk harp will perform music at the 6th-floor Art Center; a music workshop will follow. Hours: Tue.-Fri. 1-5; weekends, 11-5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

NEW YORK PUBLIC LIBRARY—Free programs . . . **Manhattan**—9/10 at 4: "Children, Children Everywhere," a program of songs and stories by Alex O'Dood at the **Aguilar** branch (174 E. 110th St.; 534-2930). . . . 9/12 at 10:30: "Twinkle, Twinkle, Little Star." a storytime for children 2-4 at the **Webster** branch (1465 York Ave.; 288-5049). Registration required. . . . **Bronx**—9/10 at 3:30: Children of all ages can enjoy a free button workshop at the **Hunt's Point** branch (877 Southern Blvd.; 542-2996). Registration required.

SOUTH STREET SEAPORT MUSEUM (Children's Center, 165 John St.; 669-9400). "Boys at Sea—Life Aboard the Schoolship St. Mary's"—Children can climb into a hammock, taste hard tack, learn ropework skills and interact with a 19th-century first mate. Through 9/15. Adults, $4; seniors, $3; and children, $2. Hours: 10-6 daily.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—9/13, 12:15-1:30: "Sound-a-Vision Workshop"; 9/14, 1:30-3: "Folk Music Is People Music," with Karen Hamilton. Daily: "Portraits—Examining the Family Picture,"—Using artifacts from the museum collection, children can examine human, plant and animal families from their own perspective. Fall hours: Mon., Wed., and Fri. 2-5; Thu. (family night) 2-8; Sat., Sun., holidays 10-5. Donation.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 9/14 at 1 and 3: "Interpreting Portraits"—Youngsters will analyze works and follow up with a portrait-painting workshop. 50 cents. Tue.-Fri. 10-5; Sat. and Sun. 12-5:30.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060). 9/14, Grand Opening! The doors will be opened to the public with all exhibits and events free. In the third-floor Main Gallery: "Building Buildings," an exploration into the world of architecture. . . Grand Opening in Downstairs Gallery: "Ancestors." There will also be exhibitions of children's art work from S.I. schools. Hours: Wed.-Fri., 2-5, Sat. and Sun., 11-5. $2.

NEW YORK AQUARIUM (W. 8th St., Brooklyn; 718-266-8500)—Walruses, dolphins, sea lions, whales, sharks, and more. Hours: Open every day, 10 a.m.-4:45. Sat., Adults, $3.75; children 2-12, $1.50 (under 2 free); senior citizens, free Mon. (except holidays)-Fri. after 2 p.m.

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KEY TO ABBREVIATIONS

B	**Breakfast**
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D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARNOLD'S TURTLE NATURAL CAFE & GRILL—210 Spring St., at 6th Ave., 431-0414. Casual. Vegetarian/fish. Spcls: vegetarian lasagne, blackened tuna, desserts sweetened with honey. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 30. **(M)** **AE, MC, V.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.--Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tues.–Sat. 6–11:30. Ent. Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. 11:30–4:30. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Bar open till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.–Fri. noon–midnight, Sat. to 1 a.m. Strolling guitarist Mon.–Sat. Valet parking. **(M)** **AE, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TAORMINA—145 & 147 Mulberry St., bet. Hester & Grand Sts., 219-1007. Casual. Italian. Spcls: bronzino, pappardella, penne alla Taormina, rack of lamb, veal capriciosa. Res. sug. L daily noon–3. D Sun.–Thurs. 4–11:30, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight;

Fri.-Sat. to 1 a.m., Sun. 1-midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 6-11, Fri. to 11:30, Sat. 5:30-11:30, Sun. 5-10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LAS VENTANAS—330 Bleeker St., at Christopher St.,924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.-Thurs. 4-11:30, Fri.-Sat. 4-1 a.m. Br Sat.-Sun. noon-4. **(I)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** **AE, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.-Thurs. 11 a.m.-midnight, Fri.-Sun. to 1 a.m. Br Sat.-Sun. 11-5. Private parties for 100. **(I)** **AE, DC, MC, V.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. to 10:15. Music nightly. **(M)** **AE, V.**

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14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. Regional American. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.–Fri. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–10:30, Sun. to 9. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. Ent. **(M)** **AE, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Southern. Spcls: spicy Mississippi catfish with jalopeno-cilantro sauce, three smothered quails with dirty rice, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

TIEN FU—180 Third Ave., bet. 16th–17th Sts., 505-2000. Casual. Mandarin/Szechuan/Hunan. Spcls: stuffed eggplant, rainbow shrimp, whsi spareribs. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11, Fri.–Sat. to midnight. **(I-M)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D Tues.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CHINESE VILLAGE—244-5575. Casual. Hunan/Szechuan/Cantonese. Spcls: Peking duck, orange flavor beef, sea scallops with garlic & chili sauce. Res. sug. Open daily 11 a.m.–11 p.m. Private parties for 85. **(I)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat. & Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th–20th Sts., 260-4882. Casual. American/international. Spcls: carpaccio, tagliolini with grilled vegetables, penne alla vodka, soft shell crab sandwich. B Mon.–Fri. 8–noon. L Mon.–Sat. noon–5:30. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. **(E)** **AE.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast

Bon Appétit
AMERICA'S FOOD AND ENTERTAINING MAGAZINE
WHO'S WHO AND WHAT'S NEW IN THE WORLD OF WINE AND FOOD • BY ZACK HANLE

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Hidden Talents

Terrace-five is the unheralded restaurant located in New York's Trump Tower. It can be found only if you know that the tower elevator to level five operates after the building closes at 6 P.M. The softly lit decor is a charming backdrop to the cooking of two young chefs, Laurie Siegel and Fred Brash. They offer such tempting spa-inspired dishes as seafood ragout with saffron, steamed vegetables with tamari ginger sauce and brown rice, and poached Norwegian salmon with basil sauce. Everything is prepared with natural, fresh ingredients (there is not even a freezer in sight), purchased each day. The twinkling lights of Trump Tower's trees give the restaurant a special glow in winter, and the set-back terrace is opened for summertime dining outdoors with a splendid view of Fifth Avenue. A

pretheater dinner is served from 6 to 7 P.M. and an *à la carte* dinner menu is offered until 10 P.M. The wine list is an extraordinarily good one, and there are wines by the glass from a Cruvinet. Reservations are a must. (Terrace-five, 725 Fifth Ave., New York, NY 10022; telephone 212/371-5030.)

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loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10, Sat 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MARTY'S EAST—209 E. 56th St., 935-7676. Casual. American. Spcls: sirloin steak, 3-4 lb. lobster, prime ribs of beef. Res.sug. L Mon.–Fri. 11:30–3. D daily 3–1 a.m. Ent. nightly. Private parties for 50. **(M–E)** **AE, CB, DC.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Casual. N. Italian/American. Spcls: shrimp Romano, osso buco, veal Valdostano, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11, Sat. from 5. Private parties for 50. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.–Fri. noon–3. D daily 4:30–11. **(I)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BLAKE'S—30 Rockefeller Plaza, bet. 49th & 50th Sts., 246-5811. Casual. American. Spcls: Coca-Cola chicken, blue mesa nachos, char-grilled veal with Rome apples and prosciutto pizza. Res. sug. Open L & D Mon.–Fri. 11 a.m.–10 p.m. Pre-theatre D 4:30–6:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

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BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon-11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

KRAKATOA WEST—831 Eighth Ave., at 50th St., 581-2261. Casual. Indonesian. Spcls: ayam rica babangi, bebodok udang, sape babi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(I)** **AE, CB, DC, MC, V.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon

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LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: black fettuccine with lobster, scallop & shrimp; mixed grill of swordfish, salmon & tuna; gingered whole red snapper with kumquats, peapods, & sweet peppers. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: *stone crabs, roast suckling* pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St., 838-9393. Formal. French. Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Mon. 5:30–10, Tues.–Sat. to 11. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30. L Mon.–Sat. noon–2:30. Br Sun. 11–3. Tea daily 3:30–7. "After 7": daily 7–1 a.m. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St., 249-6619. Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimi

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CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. B Mon.-Sat. 7-11, Sun. 8-10:30. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-11. **(M-E)**. **Bemelmans Bar:** Daily noon -1 a.m. **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. Private parties for 50. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA GOULUE—28 E. 70th St., 988-8169. Dress opt. French. Spcls: cheese souffle, seafood salad, steak frites. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat. 11:30-3, Sun. to 3:30. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

LUCULLUS—1647 Second Ave., bet. 85th-86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon-Sat. 6-11. Private parties for 60. Closed Sun. **(M-E)** **AE, DC.**

LUSARDIS—1494 Second Ave., bet. 77th-78th Sts., 249-2020. Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** **AE, CB, DC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Prix fixe Br Sat.-Sun. 11:30-4. D daily 5-11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-10. Br Sun. 11:30-4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:30 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30-3. D daily 5-11. Pre-theatre prix fixe D. Private parties for 80. Ent. Outdoor cafe. **(E)** **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. 11-3:30. Piano bar Mon.-Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30-12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theatre D Mon.-Sat. 6-7. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Thurs. 5:30-12:30, Fri.-Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.-Fri. noon-3. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sat.-Sun. noon-3:30. Pianist Sat.-Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. **(M)** **AE, CB, DC, MC, V.**

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SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricassee of lobster, shrimp & scallops. Res. sug. D Mon.–Thurs. 5:45–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30–11 p.m. daily. **(M)** **AE.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **The Terrace Outdoor Cafe:** Cocktails daily noon–11 p.m. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan/Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–10:30, Sun. from 1. **(I-M)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

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CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

DALLAS B.B.Q.—27 W. 72nd St., 873-2004. Casual. American. Spcls: chicken & barbecued ribs, onion rings, vegetable tempura, chili. No res. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Pianist Tues.–Sat. eves. **(I)** **AE, MC, V.**

FANDANGO—305 West End Ave., Bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: charred bluefin tuna with golden aioli and black-bean marmalade, whole pan roasted Maine lobster with coconut milk curry sauce, fresh noodles with lobster sausage, crispy duck. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

GRAPES—522 Columbus Ave., at 85th St., 362-3004. Casual. Continental. Spcls: blackened redfish, stuffed calamari, flounder in zucchini batter with apple sauce. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. 11–5. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 2 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper

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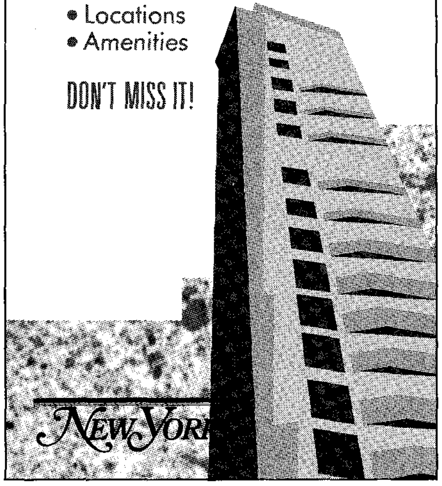

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MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. L Mon.–Fri. noon–2:30. Br Sat. 11:30–3, Sun. to 3:30. D Mon.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theatre D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4, Sun. 10:30–4. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 9/10, Libby Richman Trio. 9/11, Tom Varner Trio. 9/12,13, singer Lodi Carr with pianist Ronnie Matthews and Reggie Workman on bass. 9/14, Jeri Brown Trio. 9/15, Kevin Lutke Trio. 9/16, Jim Snidero Trio. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 9/14, John Blake; Didier Lockwood; Michal Urbaniak. 9/15, Joanne Brackeen All Stars with Steve Coleman, Cecil McBee, Al Foster. 9/16–21, Herbie Mann and the New York Samba Band. Shows at 9 and 11:30 with an extra show Fri.–Sat. at 2 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 9/14, The Tannahill Weavers. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 9/13, pianist Kirk Lightsey with Red Mitchell. 9/15–20, pianist Tommy Flanagan with George Mraz on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

BRASIL BRASIL—50 W. 77th St., 873-0437. Every Wed. from 7:30–11:30, jazz-violinist Linda Fennimore. **AE, MC, V.**

CAFE JUPITER—228 W. 10th St., 924-9292. Duplex restaurant and jazz club. 9/12,13, Bobby Watson Trio. 9/14, Richard Schulman Trio. Shows Fri. & Sat. at 9, 10:30 & midnight, Sun. at 7, 8:30 & 10. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jass Band. Thurs., The Ernie Lumer Sextet. Fri., The Canal Street Dixieland, Jazz and Blues Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 9/14, The Chico Freeman Quintet. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. 9/16–21, Bobby Watson with Curtis Lundy and singer Carmen Lundy. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 9/13, Metropolitan Opry. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 9/14, Billy Cobham, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. 9/16, Les Paul Trio. 9/16–21, Larry Coryell, Laurindo Almeida, Sharon Isbin. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 9/13, Alexandra Cortese, Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11. 9/15–27, singer Fran Jeffries. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Thru 9/13, Jack Wilson and Boots Maleson. 9/14, Amina Claudine Meyers. 9/15, Bryan Wells. 9/16–20, Vladamir Shafranov and Rufus Reid. **Upstairs:** 9/11 at 8, the Hal Schaefer Show, followed by the Rick Stanley Show at 10. 9/12 at 8, the Bessye Scott Show, followed by the Lee Truesdale Show at 10, and the Leigh Clarkgranville Show at midnight. 9/13 at 8, The Rick Stanley Show, followed by Cabaret at 9:30, 11 & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 9/10–13, 10–3 a.m., singer Kitt Moran with pianist Mike Moran and Rick Crane on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon., 10–3, Joe Derise with John Dooley. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 9/10 at 8, Helen Gallagher in *Tallu Tonight!* 9/11,18 at 8:30, Rettadel Tupper. 9/12 at 8, Nalyn Russo with Dick Riddle on piano; singer Stephanie Clarke at 10:30. 9/13 at 8, comedians Garrett Fortner & Angle Nives, singer Carol McCann at 10:30. 9/15, Showcase. 9/16 at 9, singer Chip DeGaard. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 9/13, pianist Ray Gallon with Ron Carter on bass. 9/16–20, pianist Hilton Ruiz with Jamil Nasser on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 10/5, pop-jazz singer Mel Torme, nightly at 9:30 & 11:30, except Sun. **AE, DC, MC, V.**

MR. SAM'S—1265 Third Ave., near 73rd,517-2020. 9/10 at 8:30 & 10:30, singer Errol Dante. 9/11 at 8:30, singer Natalie English. 9/12 at 9,9/13 at 9 & 11, Michael St. Joseph. 9/15 at 8:30, singer Celia Tackaberry. 9/16 at 8:30, pianist-singer Bill Graves; singer Terri Cerrito at 10:30. **AE MC V.**

NEW DEAL—152 Spring St., 431-3663. Art Deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Cathy Chamberlain with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, jazz-violinist Pete Compo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 9/12, Tom Cochrane & Red Rider. 9/18, The Taxi Connection presents Sly & Robbie & The Taxi Gang featuring Yellowman, Ini Kamoze, Half Pint. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 9/14, Dave Holland Quintet with Kenny Wheeler, Julian Priester, Steve Coleman, Marvin 'Smitty' Smith. 9/15, Gil Evans' Orchestra. 9/16–21, Cedar Walton, Ron Carter and Billy Higgins. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 9/13, singer Marlena Shaw, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. 9/16–20, Damita Jo. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 9/10, Lookalikes. 9/11, Heartfixers with Beth Winstead. 9/12,13, Buster Poindexter & the Banshees of Blue. 9/14, Kristi Rose & the Dying Breed. 9/15, The Last Words of Dutch Schultz. 9/16, JJ Jumpers. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 9/15, Mongo Santamaria; Paquito D'Rivera and his Group with special guest Phil Woods. **The Terrace:** Nightly, except Mon., Junior Mance/Marty Riviera Duo. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 9/14, Sphere featuring Charlie Rouse, Kenny Barron, Buster Williams and Ben Riley. 9/16–21, The George Adams-Don Pullen Quartet. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 9/10–14, Harold Ousley and Circle of Friends. 9/16, Bill Eldridge Group with special guest Cecil Payne. 9/17–21, High Society. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Thru 9/14, The Donald Byrd/Jimmy Owens Quintet. 9/16–21, Jack Walrath Octet. Shows at 10, 11:30 and 1 a.m. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Thru 9/13, pianist Ray Bryant with Jimmy Rowser on bass. 9/14, guitarist Gene Bertoncini with Michael Moore on bass. 9/15–20, pianist Jane Jarvis with Milt Hinton on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 9/10,11, Dan Hicks, John Stewart and Danny O'Keefe. 9/12,13, La Bamba; Tommie Joe White. 9/14, Peter Gordon & the Love of Life Orchestra. 9/15, Rubber Rodeo. 9/16, Burton Cummings. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 9/14, comedian Rita Rudner, Tues.–Sun at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 9/14, comedians Randy Hyten, Chance Langton, Bill Sheft, Hiram Kasten, Danny Curtis, Sun.–Thurs at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues., Danny Curtis. Wed.–Sat., Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 9/10, ma-

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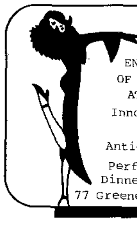

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gician Imam and comedian Terry Day. 9/11, magician Torkova and Terry Day. 9/12,13, magician/comedian George Schindler and comedian Vincent Girardi. 9/16, comedy showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 9/14, Richard Jeni, Larry "Bubbles" Brown, Lank & Earl, Thurs.–Sun. at 9, with an extra show Fri. & Sat. at midnight. 9/16–21, Joy Behar, Brian McKim, Hugh Fink. **AE, MC, V.**

WHO'S ON FIRST—1205 First Ave., at 65th St., 737-2772. **Downstairs:** New York's brightest stand-up comics every Wed. & Thurs. at 10, Fri. at 10 & midnight, Sat. at 8, 10 & midnight. **AE.**

DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7:30–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 9/13, singer Michelle Celli and the Wayne Sabella Trio alternating with the Tommy Furtado Trio. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

THE SAINT—233 E. 6th St., 477-0866. Dancing under the largest planetarium dome to music from the sixties to rock, every Thurs. 10–4 a.m. & Fri. 8–4 a.m. **No credit cards.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 9/10,11, Mutabaruka with Angustus Pablo. 9/12, Tabou Combo. 9/13, Pe De Boi. 9/16, Henry Threadgill with Olu Dara and the Natchezsippi Dance Band. 9/17,18, Letta M'Bula featuring Queen Ayacodobae. **AE, CB, DC, MC, V.**

CABARET

BACKSTAGE—318 W. 45th St., 489-6100. **The Green Room:** *The Singing Trio Gotham presents There's No Business in Show Business,* every Wed.–Fri. at 11 p.m. **AE, DC, MC, V.**

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Summer Concerts, Wed.–Sat. at at 6:30 . . . 9/12,13 at 11, Helen Schneider in *A Flapper's Folly,* . . . Thru 9/20, Rita Gardner with Buddy Barnes in *Say It With Music,* Tues.–Sat. at 9. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Voila America!,* produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 9/11 at 10:30, singer Nora York with Combo Cocktail. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 9/10 at 8, Keith Brazil. 9/11 at 8, Phillip Namanworth. 9/12 at 8, Florence Bosworth; Dave McCracken at 11. 9/13 at 11, Jamie de Roy. 9/14 at 8, Judy Gallagher. 9/15 at 8, Nancy Sondag. 9/16,17 at 8, The Comedy of Stuart Dillon Slightly Off Center. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleeker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Ellen Foley, Jasmine Guy, Pattie Darcy, Carol Lynne Maillord, Gina Taylor, and Laura Theodore. Shows Tues.–Thurs. at 8, Fri.–Sat. at 7 & 10, Sun. 5. **AE MC V.**

HOTEL ROOMS

BARBIZON—140 E. 63rd St., 715-6929. **Barbizon Cafe Bar:** Singer-pianist Diana Rogers, nightly 5–9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.–Sat. at 9:45. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON-RUSSELL—Park Ave. & 37th St., 685-7676. **The Judge's Chamber:** Casually elegant lounge with pianist Fred Miller, every Tues.–Fri. from 9:30–12:30. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Cocktail Terrace:** Singer-pianist Kathy Tarrant, Tues.–Sat. from 5:30–9, followed by Tina Devaron from 9–1 a.m. Susan Bradley plays Sun.–Mon. 5:30–9, followed by Nancy Marano from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.–Fri. from 7–11 p.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

HANRATTY'S—1754 Second Ave., 289-3200. Thru 9/13,16–20, Judy Carmichael. 9/14, Jim Badzik. 9/15, Dick Hyman. Sun.–Thurs. at 8:30–midnight, Fri.–Sat. at 9 & 12:30 a.m. **AE.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American/continental restaurant with popular song-stylist Danny Apolinar every Wed.–Sat. from 10 p.m.–2 a.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with pianist Kevin Olsen with Murray Wall on bass, Tues.–Sat. from 8:30 p.m. **AE, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Singer-pianist John B. Holt, Thurs.–Sat. from 8 p.m. Singer-pianist Rudy Roberson takes over Mon.–Wed. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

RADIO

HIGHLIGHTS

Wed., Sept. 10

3:00/WNCN—Handel: *Sicilienne;* **Dukas:** Sym in C.

WNYC—Tansman: *Isaiah the Prophet.*

4:00/WQXR-AM/FM—Gershwin: Second Rhapsody for Piano & Orch; **Vivaldi:** Violin Cto in E, "L'Amoroso."

5:00/WNCN—Telemann: Sonata for Bassoon & Continuo in f.

6:00/WNCN—Weber: Concertino for Clarinet in c, Op. 26; **Grainger:** *Youthful Rapture.*

7:04/WQXR-AM/FM—C. P. E. Bach: Trio Sonata in D; **Paisiello:** Mandolin Cto in E-Flat.

8:00/WNCN—Bach: Cantata, "Meine Seele erhebt den Herren"; **Various:** Lute Songs of the Elizabethan Era.

WNYC—The Tchaikovsky Competition.

8:05/WQXR-AM/FM—Handel: Cto Grosso in d, Op. 6, #10; **Shostakovich:** Sym #6.

9:00/WNCN—Bach: *Well-Tempered Clavier,* Book 2: Prelude & Fugue #24 in b; **Ravel:** Qt in F.

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase. Robert Sherman, host.

Thurs., Sept. 11

3:00/WNCN—Haydn: Sonata for Piano #59 in E-Flat; **Grieg:** "Peer Gynt" Suite #2, Op. 55.

WNYC—Sondheim: *Follies.*

4:00/WQXR-AM/FM—Haydn: Piano Sonata #34 in e; **Liszt:** *Orpheus.*

5:00/WNCN—Stanley: Cto Grosso in G, Op. 2, #3; **Berlioz:** "King Lear" Ov, Op. 4.

6:00/WNCN—Lanner: "Die Romantiker" Valse, Op. 167; **Ibert:** Divertissement.

7:03/WQXR-AM/FM—Musical Chemistry. Sponsored by Chemical Bank. Musica Sacra, conducted by Richard Westenberg.

8:00/WNCN—Denon New Artist Showcase. New Arts Trio with pianist Steven Mayer.

WNYC—The Mostly Mozart Festival 1986. Beaux Arts Trio. **Mozart:** Trio in G; **Mendelssohn:** Trio in d, Op. 49; **Beethoven:** Trio #6 in B-Flat, "Archduke."

8:05/WQXR-AM/FM—Poulenc: *Pastourelle;* **Beethoven:** Sym #6 in F, "Pastorale."

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Academy of St. Martin-in-the-Fields. Iona Brown, conductor. **Grieg:** "Holberg" Suite, Op. 40; **Bartok:** Divertimento for Strings.

Fri., Sept. 12

3:00/WNCN—Vivaldi: Cto for Lute, Strings & Basso continuo in D; **Granados:** *Escenas Romanticas.*

WNYC—Martin: Etudes for 2 Pianos; **Baksa:** Oboe Qt.

4:00/WQXR-AM/FM—Albeniz: Suite Espagnola; **Albinoni:** Cto a Cinque in C, Op. 9, #9.

5:00/WNCN—Mancinelli: *Cleopatra:* Incidental Music; **Grieg:** Lyric Pieces, Op. 68, #4 & 5.

6:00/WNCN—Offenbach: *Orpheus in the Underworld:* Ov.

7:04/WQXR-AM/FM—C. P. E. Bach: Harpsichord Cto #6 in C; **Poulenc:** Sonata for Clarinet & Bassoon.

8:00/WNCN—Albeniz: *Piezas caracteristicas:* "Torre Bermeja": Serenata; **Bach:** "Wohl dem, der sich auf seinen Gott."

WNYC—World of Opera. **Miki:** *Joruri.*

8:05/WQXR-AM/FM—Weber: Clarinet Cto #1 in f; **Shostakovich:** Sym #9 in E-Flat.

9:00/WNCN—Rimsky-Korsakov: *Tsar Saltan,* Op. 57: Farewell of the Tsar; **Various:** Madrigals.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Edo de Waart, conductor. **Mahler:** Sym #8 in E-Flat, "Symphony of a Thousand."

Sat., Sept. 13

9:05 a.m./WQXR-AM/FM—Piano Personalities. Paul Badura-Skoda, pianist. **Mozart:** Minuet in D; **Beethoven:** Piano Sonata #31 in A-Flat.

10:00 a.m./WNCN—Hofstetter: Qt in F, Op. 3, #5: Andante cantabile, "Serenade."

10:04 a.m./WQXR-AM/FM—Bach: Violin Cto #2 in E; **Delius:** *Irmelin:* Prelude.

11:00 a.m./WNCN—Locke: Suite #5 in g; **Vivaldi:** Cto for 2 Violins & 2 Celli in D.

11:05 a.m./WQXR-AM/FM—Tchaikovsky: *Romeo and Juliet;* **Cimarosa:** Qt #2 in G.

12:00/WNYC—Schubert: Qt #13 in a, Op. 29.

12:05/WQXR-AM/FM—Giuliani: Cto in E for 2 Mandolins; **Janacek:** Qt #1.

1:00/WNCN—Mozart: Sonata for Piano #11 in A; **Saint-Saens:** Septet for Piano, Trumpet & Strings in E-Flat, Op. 65.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Mozart:** *The Magic Flute* (Price, Schreier, Moll, Adam, Serra, Leipzig Radio Choir, Dresden State Orch/Davis).

5:00/WNCN—Albinoni: Sonata for Strings & Continuo in C, Op. 2, #2.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series. Sponsored by Prudential-Bache Securities. Manhattan String Quartet with pianist Abba Bogin.

6:00/WNCN—Bach: "Brandenburg" Cto #2 in F; **Wassenaer:** Cto Armonico in f.

7:00/WNCN—Litolff: Cto Symphonique #4 in d, Op. 102: Scherzo; **Vivaldi:** *Four Seasons:* Summer, Op. 8.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. **Mendelssohn:** Violin Cto in e (Kreisler, London Phil/Ronald).

9:00/WNCN—Saturday Night Opera. **Massenet:** *Don Quichotte* (Crespin, Bacquier, Ghiaurov, Suisse Romande Radio Chorus & Orch/Kord).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Yoel Levi, conductor; pianist Tamas Vasary. **Enesco:** Roumanian Rhapsody #1; **Liszt:** Hungarian Fantasia for Piano & Orch; **Liszt:** Piano Cto #1 in E-Flat.

9:30/WKCR—Tenor Fanatic. Stefan Zucker, host. **Giordano:** *Andrea Chenier* (Tucker).

Sun., Sept. 15

9:05 a.m./WQXR-AM/FM—Piano Personalities. Lili Kraus, pianist. **Mozart:** Piano Sonata #15 in C; **Schubert:** Impromptu in E-Flat.

10:00 a.m./WNCN—Classic Guitar. **Aguado:** Adagio, Op. 2, #1; **Sor:** Variations on the Theme "Marlborough," Op. 28.

WNYC—Faure: *Messe basse;* **Cherubini:** *Evocation a la Chapelle Sixtine.*

11:00 a.m./WNCN—J. A. Benda: Cto for Harpsichord & Strings in f; **Victoria:** Motet "Vidi speciosam."

WNYC—A Clara Schumann birthday program.

12:00/WNCN—Paganini: Sonata for Violin & Guitar in a, Op. 3, #4.

1:00/WNCN—Milwaukee Symphony Orchestra. Zdenek Macal, conductor; soprano Mary Galbraith. **Verdi:** *Sacred Pieces;* **R. Strauss:** *Also sprach Zarathustra,* Op. 30.

WNYC—Dvorak: Serenade in E, Op. 22; **Janacek:** *Idyla.*

3:00/WNCN—Carnegiethon. Carnegie Hall's Subscriber Day features interviews with top classical stars, recordings, premium offers, and an inside look at the 1987 season.

3:04/WQXR-AM/FM—The New York Philharmonic and the Juilliard Orchestra. Zubin Mehta, conductor. **Schubert:** Sym #9 in C, "The Great"; **Wagner:** *Der Ring des Nibelungen:* Orchestral Excerpts.

5:00/WNCN—Carnegiethon (see 3:00).

6:00/WNYC—Bach: Partita in a for Solo Flute.

6:05/WQXR-AM/FM—WQXR at 50: An Anniversary Album. Robert Sherman, host.

7:00/WNCN—Carnegiethon (see 3:00).

7:30/WNYC—Pipedreams. Homage to Perotin. Organ music from the earliest of times, plus some some modern reflections. Works by Roberts, Paumann, Hofhaimer, Byrd, Scheidt, Langlais.

WQXR-AM/FM—Debussy: "Children's Corner" Suite.

8:05/WQXR-AM/FM—Delta Opera House. **Verdi:** *Simon Boccanegra* (Freni, Carreras, Cappuccilli, Ghiaurov, La Scala Chorus & Orch/Abbado).

9:00/WNCN—Carnegiethon (see 3:00).

WNYC—Deutsche Welle Classical Showcase. **Mussorgsky:** *Pictures at an Exhibition:* Bydlo; **Honneger:** *Pacific 231;* **Villa-Lobos:** *The Train of Caipira;* **Antheil:** "Airplane" Sonata.

Mon., Sept. 15

3:00/WNCN—Rossini: *La Boutique Fantasque:* Ballet Suite; **Telemann:** Cto for 3 Trumpets, Timpani, Oboe & Strings.

4:00/WQXR-AM/FM—Leclair: Violin Cto in d; **Scriabin:** Preludes, Op. 11.

5:00/WNCN—Liszt: *Orpheus;* **Corelli:** Sonata for Violin & Continuo in d, Op. 5, #7.

6:00/WNCN—Vivaldi: Cto for 2 Mandolins, Strings & Organ in C.

7:04/WQXR-AM/FM—Lehar: *Gypsy Love:* Waltzes; **Schumann:** Three Romances.

8:00/WNYC—Banff String Quartet Competition. Quarter Finals: Five of the quartets are heard performing in an all-Beethoven program.

8:05/WQXR-AM/FM—Haydn: Sym #36 in E-Flat; **Shostakovich:** Cello Cto in E-Flat.

9:00/WNCN—Bach: "Brandenburg" Cto #2 in F; **Rosenthal:** *Carnaval de Vienne.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Bernard Haitink, conductor; pianist Alicia de Larrocha. **Mozart:** Piano Cto #22 in E-Flat; **Shostakovich:** Sym #8.

Tues., Sept. 16

3:00/WNCN—Verdi: Qt in e; **Ravel:** *La Valse.*

WNYC—C. Adam: String Qt; **Foss:** *Time Cycle.*

4:00/WQXR-AM/FM—Chopin: Etudes, Op. 10: #7–12; **Mozart:** Sym #4 in D.

5:00/WNCN—Dvorak: Slavonic Rhapsody in A-Flat, Op. 45, #3.

6:00/WNCN—B. Marcello: Sonata for Recorder & Continuo in a, Op. 2, #10.

7:03/WQXR-AM/FM—Chausson: *Poeme;* **Handel:** Sonata in B-Flat for Oboe & Continuo.

8:00/WNCN—Falla: *Nights in the Gardens of Spain;* **Verdi:** *La Forza del Destino:* "Pace, pace, mio Dio."

WNYC—St. Louis Symphony. Raymond Leppard, conductor; cellist Lynn Harrell. **Berlioz:** "Roman Carnival" Ov; **Lalo:** Cello Cto in d; **Tippett:** Sym #4.

8:05/WQXR-AM/FM—Benda: Flute Cto in e; **Schubert:** *Rosamunde:* Ballet #2.

9:00/WNCN—Handel: *Royal Fireworks Music:* Highlights; **Still:** "Afro-American" Sym.

10:04/WQXR-AM/FM—Montreal Symphony Orchestra. Charles Dutoit, conductor. **Fiala:** *Eulogy (In Memory of J.F.K.);* **Debussy:** *Iberia.*

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, September 10–12 and 15–16

❷ **WCBS**
212-975-4321
❹ **WNBC**
212-664-4444
❺ **WNYW**
212-535-1000
❼ **WABC**
212-887-7777
❾ **WOR**
212-764-7000
⓫ **WPIX**
212-949-1100
⓭ **WNET**
212-560-2000
㉑ **WLIW**
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㉛ **WNYC**
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🅗 **HOME BOX OFFICE**
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🅝 **UPTOWN**
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🅢 **SHOWTIME**
212-708-1600
🅦 **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

Please note: Because of programming adjustments for the new fall season, schedules are subject to many last-minute changes.

6:00
❷ Daybreak
❹ Today in New York
❺ Wed–Fri/New Zoo Revue
Mon–Tue/Jayce
❼ World News
❾ Jimmy Swaggart
⓫ Wed/Open Mind
Thu/Aprenda Ingles
Fri, Mon/Tom and Jerry
Tue/Carrascolendas
🅢 Wed/Faerie Tale Theatre: The Pied Piper of Hamelin (cc)

6:30
❷ ❹ News
❺ Wed–Fri/Fat Albert
Mon–Tue/Centurions
❾ 700 Club
⓫ Wed–Fri/Great Space Coaster
Mon–Tue/Robotech
🅗 Wed/The Almost Royal Family
Fri/In Search of the Wow Wow
🅢 Mon/Faerie Tale Theatre: Pinocchio (cc)
Tue/Faerie Tale Theatre: The Pied Piper of Hamelin (cc)

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Wed–Fri/Inspector Gadget
Mon–Tue/Rambo
❼ Good Morning America (cc)
⓫ Wed–Fri/Heathcliff
Mon–Tue/GoBots
㉛ Ohayo! New York
🅗 Thu/Paddington Goes to School
Mon/R.W.
Tue/A Step Too Slow
🅢 Wed/**Movie:** The Blue Hotel
Thu/**Movie:** The Bad News Bears in Breaking Training
Fri/**Movie:** The Neverending Story

7:30
❺ She-Ra
❾ Straight Talk
⓫ Wed–Fri/Scooby Doo
Mon–Tue/The Transformers
🅗 Fraggle Rock (cc)
🅢 Mon/Who Am I This Time?
Tue/**Movie:** Excalibur

8:00
❺ Wed–Fri/Jayce
Mon–Tue/The Flintstones
⓫ Wed–Fri/GoBots
Mon–Tue/Heathcliff
⓭ Reading Rainbow (except Tue)
Tue/3-2-1 Contact
🅗 Wed/**Movie:** Kentucky Woman
Thu/**Movie:** Electric Dreams
Fri/**Movie:** The Grey Fox
Mon/**Movie:** Pee-wee's Big Adventure (cc)
Tue/**Movie:** Country
🅢 Wed/**Movie:** D.A.R.Y.L.

8:30
❺ Wed–Fri/The Flintstones
Mon–Tue/My Little Pony
❾ Romper Room
⓫ Wed–Fri/Robotech
Mon–Tue/Scooby Doo
⓭ Mister Rogers
🅢 Mon/**Movie:** Pee-wee's Big Adventure (cc)

8:35
🅢 Fri/**Movie:** Sherlock Holmes in the Baskerville Curse

9:00
❷ Wed–Fri/Perfect Match
Mon–Tue/True Confessions
❹ People's Court
❺ Brady Bunch
❼ Morning Show
⓫ Wed–Fri/Little Rascals
Mon–Tue/Little House on the Prairie (concludes at 10)
⓭ Sesame Street (cc)
㉛ Body Electric
🅢 Thu/Andrew
🅦 Wed/**Movie:** Heartbreakers
Thu/Tina Turner
Fri/**Movie:** The Old Gun
Mon/**Movie:** Flesh and Blood
Tue/**Movie:** Falling in Love

9:30
❷ Wed–Fri/Break the Bank
Mon–Tue/The Judge
❹ Love Connection
❺ Leave It to Beaver
❾ Wed–Fri/Gidget
Mon–Tue/Zoobilee Zoo
⓫ The Munsters (except Mon, Tue)
㉛ Tue/Madeleine Cooks
🅗 Fri/A Step Too Slow
Mon/Video Jukebox

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ Wed–Fri/Bionic Woman
Mon–Tue/I Love Lucy
❼ Oprah Winfrey Show
❾ Wed–Fri/The Monkees
Mon–Tue/My Favorite Martian
⓫ Wed–Thu/Odd Couple
Fri/Keys to Success
Mon–Tue/Love Boat (concludes at 11)
㉛ Tue/On Our Own
🅗 Wed/**Movie:** Just One of the Guys (cc)
Thu/**Movie:** Pee-wee's Big Adventure
Fri/**Movie:** Turk 182!
Mon/**Movie:** Give My Regards to Broad Street
Tue/**Movie:** Desperately Seeking Susan (cc)
🅢 Wed/**Movie:** Elvis—That's the Way It Is
Thu, Tue/**Movie:** The Law and the Lady
Fri/**Movie:** The Prodigal
Mon/**Movie:** Blithe Spirit
🅦 Thu/**Movie:** Paris, Texas

10:30
❷ New Card Sharks
❹ Sale of the Century
❺ Mon–Tue/Bewitched
❾ Wed–Fri/Partridge Family
Mon–Tue/Abbott and Costello
⓫ Best Talk in Town (except Mon, Tue)

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Wed–Fri/Gilligan's Island
Mon–Tue/One Day at a Time
❼ Fame, Fortune, and Romance
❾ Wed–Fri/Bewitched
Mon–Tue/Partridge Family
⓫ Wed/**Movie:** The Savage Curse (1974)
Thu/**Movie:** Possession (1973)
Fri/**Movie:** A Place to Die (1973)
Mon–Tue/Best Talk in Town
🅦 Wed/**Movie:** Choose Me
Fri/**Movie:** Exterminator 2
Mon/**Movie:** Give My Regards to Broad Street
Tue/**Movie:** Richard Pryor Live in Concert

11:30
❹ Scrabble
❺ Wed–Fri/Divorce Court
Mon–Tue/All in the Family
❼ Double Talk
❾ I Dream of Jeannie
⓫ Mon–Tue/Falcon Crest (concludes at 12:30)
🅗 Thu/**Movie:** Man in the Wilderness

12 NOON
❷ Press Your Luck
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ News
🅗 Wed/**Movie:** Blue Skies Again
Fri/**Movie:** Rio Bravo
Mon/**Movie:** Berry Gordy's the Last Dragon
Tue/**Movie:** Electric Dreams
🅢 Wed/**Movie:** Police Academy 2: Their First Assignment
Thu/**Movie:** Star Trek III: The Search for Spock (cc)
Fri/**Movie:** Excalibur
Mon/**Movie:** Electric Dreams
Tue/Mr. Bill's Real Life Adventures

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** Widow (1976)
Thu/**Movie:** Cheaper to Keep Her (1980)
Fri/**Movie:** Minnesota Clay (1965)
Mon/**Movie:** The Conqueror (1956)
Tue/**Movie:** Don't Drink the Water (1969)
🅢 Tue/Goldy—The Last of the Golden Bears
🅦 Thu/**Movie:** Excalibur

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed–Fri/Joker's Wild
Mon/**Movie:** Portrait in Black (1960)
Tue/**Movie:** One Is a Lonely Number (1972)
🅦 Wed/**Movie:** American Flyers
Fri/**Movie:** Stranger Than Paradise
Mon/**Movie:** The Emerald Forest
Tue/**Movie:** All of Me

1:30
❷ As the World Turns
❾ Tic Tac Dough (except Mon, Tue)
🅗 Wed/Video Jukebox
Thu/**Movie:** Let's Spend the Night Together
🅢 Wed/**Movie:** A Question of Honor

1:35
🅢 Mon/**Movie:** A Question of Honor

2:00
❹ Another World
❺ Wed–Fri/I Love Lucy
Mon–Tue/Inspector Gadget
❼ One Life to Live
❾ Let's Make a Deal (except Mon, Tue)
🅗 Wed/**Movie:** Berry Gordy's the Last Dragon
Mon/**Movie:** American Flyers (cc)
Tue/**Movie:** Turk 182! (cc)
🅢 Thu/**Movie:** The Bad News Bears in Breaking Training
Tue/**Movie:** Star Trek III: The Search for Spock

2:05
🅢 Fri/**Movie:** The Neverending Story (cc)

2:30
❷ Capitol
❺ Wed–Fri/Woody Woodpecker
Mon–Tue/The Jetsons
❾ Dating Game (except Mon, Tue)
⓫ Tom and Jerry
⓭ French Chef
🅗 Fri/**Movie:** No Big Deal

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Bugs and Porky
❼ General Hospital
❾ Wed–Fri/Hawaii Five-O
Mon–Tue/Cannon
⓫ Mask
⓭ Wed/Food for Thought: Taste of China
Thu/Madeleine Cooks
Fri/Frugal Gourmet: Fish With a Flair
Mon/Great Chefs of San Francisco
Tue/Yan Can Cook
🅗 Thu/**Movie:** Ups and Downs
🅦 Wed/**Movie:** All of Me
Thu/**Movie:** Thief of Hearts
Fri/**Movie:** The Old Gun
Mon/**Movie:** Ninja III
Tue/**Movie:** Fright Night

3:30
❺ Silverhawks
⓫ The Transformers
⓭ Wed/This Old House
Thu/People, Pets & Dr. Marc
Fri/Victory Garden
Mon/Woodwright's Shop: Rustic Rockers
Tue/A House for All Seasons: Innovations

4:00
❷ Wed–Fri/Quincy
Mon–Tue/Divorce Court
❹ Donahue
❺ Wed–Fri/Chuck Norris—Karate Commando (animated)
Mon–Tue/He-Man
❼ Jeopardy
❾ Wed–Fri/Vega$
Mon–Tue/Police Woman
⓫ G. I. Joe

⓭ Sesame Street
Ⓗ Wed/The Almost Royal Family
Fri/In Search for the Wow Wow
Mon/Video Jukebox
Tue/**Movie:** Life on the Mississippi
Ⓢ Wed/The Hayburners
Thu/Starfleet: The Thalian Wars
Fri/Goldy—The Last of the Golden Bears
Mon/Who Am I This Time?
Tue/Faerie Tale Theatre: The Pied Piper of Hamelin (cc)

4:30
❷ Mon–Tue/Superior Court
❺ Thundercats
❼ Card Sharks
⓫ Wed–Fri/The Jetsons
Mon–Tue/Galaxy Rangers
㉛ World TV Presents
Ⓗ Mon/Survival Series
Ⓢ Wed/**Movie:** The Phantom Treehouse
Ⓦ Wed/**Movie:** Xanadu

4:45
Ⓦ Thu/**Movie:** The Fantastic Adventures of Unico
Fri/**Movie:** The Phantom Treehouse (cc)
Tue/**Movie:** Falling in Love

5:00
❷ ❹ News
❺ Wed–Fri/Charlie's Angels
Mon–Tue/Diff'rent Strokes
❼ News
❾ Wed–Fri/Police Woman
Mon–Tue/Hart to Hart
⓫ Eight Is Enough
⓭ Mister Rogers
Ⓗ Wed/Clay Feet
Thu/**Movie:** Jesus
Fri/**Movie:** Dreamscape
Ⓢ Mon/The Trumpeter (cc)
Tue/Starfleet: The Thalian Wars
Ⓦ Mon/**Movie:** Give My Regards to Broad Street

5:30
❷ News
❺ Mon–Tue/Facts of Life
⓭ Wed–Fri/Reading Rainbow
Mon–Tue/3-2-1 Contact
㉛ Wed/Everything Else
Thu/Black Viewpoint
Fri/Media Arts
Mon/Insight
Tue/Focus on Women
Ⓗ Wed/A Step Too Slow
Mon/**Movie:** Ups and Downs
Ⓢ Fri/**Movie:** Sherlock Holmes in the Baskerville Curse
Mon/**Movie:** Daffy Duck's Movie

5:35
Ⓢ Thu/Andrew

5:45
㉛ News From City Hall

Weeknights, September 10–12 and 15–16

WED., SEPT. 10

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓗ **Movie:** American Flyers (cc)
Ⓢ **Movie:** Faerie Tale Theatre: The Pied Piper of Hamelin (cc)
Ⓦ **Movie:** Ninja III

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓭ This Old House (cc)
㉑ Nightly Business Report
Ⓢ The Paper Chase: The First Year

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Especially Late Morning Show
❾ Entertainment Tonight
⓫ **Baseball:** Yankees vs. Toronto (concludes at 10)
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓦ **Baseball:** Mets vs. Montreal (concludes at 10)

8:00
❷ **Special:** The Drug Knot
❹ Highway to Heaven
❺ **Movie:** The Fifth Musketeer (1979). Beau Bridges.
❼ **Movie:** The Winds of War (1983). Part III. Robert Mitchum. (Part I, Sun., Sept. 7 at 8 p.m.)
❾ News
㉑ Song of Survival
㉛ Video Music Box
Ⓗ **Movie:** Just One of the Guys (cc)
Ⓝ **Movie:** Boudu Saved From Drowning
Ⓢ Brothers (cc)

8:30
❾ Million Dollar Chance of a Lifetime
⓭ You Gotta Have Art
Ⓢ It's Garry Shandling's Show

9:00
❷ **Special:** Magnum, P.I.
❹ Gimme a Break
❾ **Movie:** The Executioner (1970). George Peppard.
⓭ ㉛ Seeing Red: Stories of American Communists
㉑ Comrades (cc)
Ⓢ Don Rickles on the Loose

9:30
❹ You Again?

10:00
❹ St. Elsewhere
❺ ⓫ News
㉑ Seeing Red: Stories of American Communists
Ⓗ America Undercover: Kids in Sports
Ⓝ **Movie:** Those Glory, Glory Days
Ⓢ **Movie:** Police Academy 2: Their First Assignment (cc)
Ⓦ **Movie:** American Flyers

10:30
⓫ News
⓭ **Movie:** The Weavers: Wasn't That a Time! (1980)
㉛ Neighborhood Voices

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Carol Burnett and Friends
⓫ Odd Couple
Ⓗ **Movie:** Perfect (cc)

11:30
❷ T.J. Hooker
❹ Tonight Show
❺ Mission Impossible
❼ Nightline
❾ Police Woman
⓫ The Honeymooners
㉑ Only When I Laugh
Ⓢ **Movie:** Island of 1000 Delights

12 MIDNIGHT
❼ Nightlife
⓫ Star Trek
⓭ Masterpiece Theatre: Winston Churchill
㉑ Nightly Business Report
Ⓝ **Movie:** Bizet's Carmen
Ⓦ **Movie:** Letters of Love

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Lifestyles of the Rich and Famous
❾ Entertainment Tonight

12:40
❷ **Movie:** The Bandits (1967). Robert Conrad.

12:50
Ⓢ **Movie:** The Blue Hotel

1:00
❺ Please Help Me Live
❼ **Movie:** Moonshine War (1970). Richard Widmark.
❾ Joe Franklin Show
⓫ Comedy Break

1:05
Ⓗ **Movie:** Warning Sign (cc)

1:15
Ⓦ **Movie:** Heartbreakers

1:30
❹ ⓫ News

1:55
Ⓢ **Movie:** Joy of Sex

2:00
❷ News
❹ Crosswits
❺ **Movie:** The Man Who Haunted Himself (1970). Roger Moore.
❾ **Movie:** The Proud Rebel (1958). Olivia de Havilland.
⓫ Life and Times of Grizzly Adams

2:30
❹ Ben Casey

2:50
Ⓗ **Movie:** The Warriors

3:00
⓫ Emergency One!
Ⓦ **Movie:** Choose Me

3:05
❼ Hollywood Close-up

3:30
❹ Ben Casey

3:35
Ⓢ Don Rickles on the Loose

4:00
❺ Get Smart
❾ Jackie Gleason Show
⓫ Kung Fu

4:25
Ⓗ Video Jukebox

4:30
❹ Here's Lucy
❾ Jackie Gleason Show

4:35
Ⓢ It's Garry Shandling's Show

4:55
Ⓗ **Movie:** American Flyers (cc)

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:10
Ⓢ **Movie:** D.A.R.Y.L. (cc)

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

THU., SEPT. 11

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓢ Who Am I This Time?

6:15
Ⓦ **Movie:** Swing Time

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓭ Food for Thought
㉑ Nightly Business Report
Ⓗ Inside the NFL
Ⓢ The Paper Chase: The First Year

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Especially Late Morning Show
❾ Entertainment Tonight
⓫ **Baseball:** Yankees vs. Toronto (concludes at 10)
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Price Is Right
❹ Cosby Show
❺ **Movie:** Lost and Found (1979). George Segal, Glenda Jackson. Segal and Jackson are excellent in this marital comedy set against a university background.
❼ **Football:** Jets vs. New England (concludes approximately at 11)
❾ News
㉑ Wild America (cc)
㉛ Video Music Box
Ⓗ **Movie:** Pee-wee's Big Adventure (cc)
Ⓝ **Movie:** Diary for My Children
Ⓢ **Movie:** American Ninja
Ⓦ **Movie:** Excalibur

8:30
❹ Our House
❾ Million Dollar Chance of a Lifetime
⓭ Currents: The Economics of Divorce
㉑ This Old House (cc)

9:00
❷ **Movie:** American Geisha (1986). Pam Dawber.
❾ **Movie:** Pal Joey (1957). Frank Sinatra.
⓭ Comrades
㉑ Mystery!: Agatha Christie Mysteries (cc)
㉛ Mapp and Lucia

9:30
❹ Night Court
Ⓗ The Moviemakers

10:00
❹ Today at Night—Volume II
❺ ⓫ News
⓭ The Decade of Destruction
㉑ The Pallisers
㉛ On Our Own
Ⓗ **Movie:** The Evil That Men Do (cc)
Ⓝ **Movie:** Secret Honor
Ⓢ Mr. Bill's Real Life Adventures

10:15
Ⓦ Tina Turner

10:30
⓫ News
㉛ Neighborhood Voices
Ⓢ **Movie:** Vamping

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Carol Burnett and Friends
⓫ Odd Couple
⓭ International TV: Burning Patience
㉑ Only When I Laugh

11:15
Ⓦ **Movie:** Rising Star

11:30
❷ Night Heat
❹ Tonight Show
❺ Mission Impossible
❼ Nightline
❾ Police Woman
⓫ The Honeymooners
㉑ Nightly Business Report
Ⓗ **Movie:** Yuri Nosenko, KGB

12 MIDNIGHT
❼ Nightlife
⓫ Star Trek
㉑ Long Island Report
Ⓝ **Movie:** Crossover Dreams

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Lifestyles of the Rich and Famous
❾ Entertainment Tonight
Ⓢ **Movie:** Star Trek III: The Search for Spock
Ⓦ **Movie:** Paris, Texas

12:40
❷ **Movie:** The Long, Dark Night (1977). Joe Don Baker.

1:00
❺ Naked City
❼ **Movie:** The Sunshine Patriot (1968). Cliff Robertson.
❾ Joe Franklin Show
⓫ Comedy Break
Ⓗ **Movie:** The Last Winter

1:30
❹ ⓫ News

2:00
❷ News
❹ Crosswits
❺ **Movie:** The Master Touch (1974). Kirk Douglas.
❾ **Movie:** Impulse (1956). Arthur Kennedy.
⓫ Emergency One!

2:20
Ⓢ **Movie:** American Ninja

2:30
❹ Ben Casey

2:35
Ⓗ **Movie:** Terror in the Aisles

3:00
⓫ Lifestyles of the Rich and Famous
Ⓦ **Movie:** Excalibur

3:30
❹ Ben Casey
❾ The Saint

4:00
❺ Get Smart
⓫ Kung Fu
Ⓗ **Movie:** The Cold Room (cc)
Ⓢ **Movie:** Mr. Bill's Real Life Adventures

4:30
❹ Here's Lucy
❾ Jackie Gleason Show
Ⓢ Who Am I This Time?

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:25
Ⓢ Starfleet: The Thalian Wars

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

5:40
Ⓗ The Moviemakers

FRI., SEPT. 12

6:00
❷ ❹ ❼ News

SOLUTIONS TO LAST WEEK'S PUZZLES

W	H	E	A	T	E	A	R	■	S	P	A	R	S	E
A	■	G	■	R	■	B	■	■	■	L	■	E	■	S
V	E	R	B	A	L	L	Y	■	G	A	L	L	O	P
E	■	E	■	N	■	E	■	N	■	C	■	A	■	A
R	E	S	I	S	T	■	P	E	D	E	S	T	A	L
S	■	S	■	I	■	M	■	W	■	B	■	E	■	I
■	■	■	S	T	R	I	N	G	C	O	U	R	S	E
A	■	D	■	■	■	S	■	A	■	■	■	S	■	R
B	A	I	R	N	S	F	A	T	H	E	R	■	■	■
I	■	S	■	E	■	I	■	E	■	V	■	M	■	S
N	E	P	H	R	I	T	E	■	B	E	W	A	R	E
G	■	O	■	V	■	S	■	R	■	N	■	L	■	V
D	E	S	P	O	T	■	B	A	D	I	N	A	G	E
O	■	E	■	U	■	■	■	C	■	N	■	Y	■	R
N	O	D	O	S	E	■	B	E	L	G	R	A	D	E

■	A	G	A	■	■	A	R	E	S	■	P	T	A	■	■	L	A	W	O	F
A	B	A	N	G	■	S	O	B	E	■	L	O	U	■	L	O	W	E	L	L
B	R	I	T	I	S	H	S	O	L	D	I	E	R	■	O	R	E	I	D	E
B	A	N	I	S	H	■	A	L	V	A	E	D	I	S	O	N	■	S	A	D
A	M	S	■	M	O	U	S	I	E	R	■	■	C	A	T	■	O	K	S	■
■	■	B	R	O	W	N	■	■	S	T	A	B	L	Y	■	B	L	O	T	S
■	P	O	E	S	■	I	R	A	■	M	L	L	E	■	A	L	E	P	H	S
P	A	R	T	■	E	D	E	N	■	O	O	O	■	■	L	O	A	F	E	R
O	L	O	R	■	W	O	O	D	R	O	W	W	I	L	S	O	N	■	■	■
S	L	U	I	C	E	■	■	O	U	R	■	■	D	O	O	M	■	T	R	E
S	I	G	M	A	■	M	A	N	N	■	G	R	A	Y	■	E	S	H	E	R
E	D	H	■	V	E	A	L	■	■	E	A	U	■	■	O	R	T	E	G	A
■	■	■	J	E	R	R	Y	S	P	A	R	T	N	E	R	■	O	P	E	S
P	O	S	E	R	S	■	■	I	R	S	■	T	E	L	E	■	L	I	N	E
O	C	T	A	N	T	■	C	L	O	T	■	Y	O	O	■	W	E	P	T	■
I	C	O	N	S	■	M	A	L	A	W	I	■	■	P	A	I	N	E	■	■
■	A	P	E	■	E	M	P	■	■	A	N	S	W	E	R	S	■	R	I	F
E	S	P	■	M	A	L	E	T	U	R	K	E	Y	■	O	D	E	S	S	A
R	I	A	T	A	S	■	C	A	R	D	I	N	A	L	W	O	L	S	E	Y
D	O	R	S	E	Y	■	O	K	A	■	E	S	T	E	■	M	O	O	R	E
A	N	D	E	S	■	■	D	E	L	■	R	E	T	E	■	■	N	N	E	■

CORRECTED PUZZLE SOLUTION FROM AUGUST 25 ISSUE FOR AUGUST 18 PUZZLE

S	E	C	S	■	A	T	B	A	T	■	■	P	R	O	S	■	P	R	O	A
C	L	A	P	■	R	O	A	N	E	■	O	L	E	N	T	■	R	O	C	S
R	I	C	H	■	M	Y	H	A	R	P	S	I	N	M	Y	M	O	U	T	H
A	Z	T	E	C	■	E	A	R	■	E	S	S	A	Y	■	E	S	T	E	E
P	A	I	R	O	F	D	I	C	E	L	O	S	T	■	F	L	E	E	T	S
■	■	■	E	R	E	■	■	H	C	L	■	E	A	T	A	T	■	■	■	■
S	O	W	■	P	A	S	T	■	L	E	M	■	S	O	I	■	Z	A	Z	A
T	H	E	B	U	R	L	Y	G	A	T	E	S	■	A	L	T	E	R	E	D
O	M	A	R	S	■	A	R	U	T	■	S	E	A	■	S	A	N	C	T	A
A	S	T	A	■	E	D	A	M	■	A	N	N	U	L	A	R	■	H	A	M
■	■	H	E	A	V	E	N	W	E	M	E	T	B	E	F	O	R	E	■	■
A	L	E	■	R	E	S	T	O	R	E	■	O	R	N	E	■	A	T	O	M
M	E	R	M	A	N	■	S	O	N	■	C	U	E	D	■	B	R	Y	C	E
O	V	E	R	B	I	D	■	D	E	P	U	T	Y	S	E	R	A	P	H	S
K	I	D	S	■	N	I	S	■	S	I	P	■	S	A	X	E	■	E	O	S
■	■	■	■	A	G	I	L	E	■	N	E	U	■	■	A	W	E	■	■	■
M	O	R	A	L	S	■	A	N	G	E	L	S	O	F	M	E	R	S	E	Y
O	T	E	R	O	■	A	S	T	O	R	■	E	S	A	■	D	R	O	N	E
C	H	E	R	U	B	T	H	E	W	O	R	S	T	I	S	■	A	L	U	M
H	E	S	A	■	E	T	E	R	N	■	R	U	I	N	S	■	T	I	R	E
A	R	E	S	■	D	U	D	S	■	■	S	P	A	T	E	■	A	D	E	N

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TELEVISION

5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
W **Movie:** The Emerald Forest

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 Entertainment Tonight
11 The Jeffersons
13 Sneak Previews
21 Nightly Business Report
H Inside the NFL
S The Paper Chase: The First Year

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Especially Late Morning Show
9 **Baseball:** Mets vs. Philadelphia (concludes at 10)
11 **Baseball:** Yankees vs. Boston (concludes at 10)
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Twilight Zone
4 Saturday Morning Preview Special
5 **Movie:** Treasure Island (1950). Bobby Driscoll.
7 **Movie:** The Winds of War (1983). Part IV. Robert Mitchum. (Part I, Sun., Sept. 7 at 8 p.m.)
21 Washington Week in Review
31 Blake's Seven
H **Movie:** Secret Admirer (cc)
N **Movie:** Hasty Heart
S **Movie:** Impulse
W **Movie:** Rambo

8:30
4 Taking It Home
13 21 Wall Street Week

9:00
2 **Movie:** Deathtrap (1982). Michael Caine. Superb acting in this drama of two mystery writers caught up in a game of mayhem and murder.
4 Miami Vice
13 Great Performances
21 **Movie:** Stage Door Canteen (1943). Tallulah Bankhead, Helen Hayes.
31 **Movie:** Doctor Who Movie

9:30
S It's Garry Shandling's Show

10:00
4 Fast Copy
5 9 11 News
H **Movie:** Grandview U.S.A.
N **Movie:** She's Working Her Way Through College
S **Movie:** Porky's Revenge (cc)
W **Movie:** Exterminator 2

10:30
9 Greats of the Game
11 News
13 Soundings
31 P.O.V.

11:00
2 4 7 News
5 M*A*S*H
9 Carol Burnett and Friends
11 Odd Couple
13 **Movie:** The Criminal Life of Archibaldo de La Cruz (1955). Ernesto Alonso.
21 Only When I Laugh

11:30
2 **Movie:** Muggable Mary: Street Cop (1982). Karen Valentine.
4 Tonight Show
5 Mission Impossible
7 Nightline
9 Police Woman
11 The Honeymooners
21 Nightly Business Report

11:40
H Training Camp: The Bulls Are Back
S **Movie:** Excalibur

12 MIDNIGHT
7 Nightlife
11 Star Trek
21 Long Island Report
N **Movie:** Tosca's Kiss
W **Movie:** Peepholes

12:10
H Rodney Dangerfield

12:30
4 Friday Night Videos
5 Comedy Tonight
7 New York Hot Tracks
9 Entertainment Tonight

1:00
5 Star Search
9 Joe Franklin Show
11 Comedy Break

1:10
H **Movie:** Turk 182!

1:15
W **Movie:** Stranger Than Paradise

1:30
11 News

2:00
4 News
5 Solid Gold
7 **Movie:** Cape Canaveral Monsters (1960). Scott Peters.
9 **Movie:** The Ultimate Imposter (1979). Joseph Hacker.
11 Keys to Success

2:10
S **Movie:** The French Woman

2:12
2 **Movie:** Love Is Not Forever (1974). Gary Frank.

2:30
4 Crosswits
11 Emergency One!

2:50
H Inside the NFL

3:00
4 Music City USA
5 **Movie:** Mark of the Vampires (1957). John Beal.
W **Movie:** Whoopi Goldberg

3:30
2 Nightlife
4 Hit City
7 Lifestyles of the Rich and Famous
11 Kung Fu

3:50
H **Movie:** Bad Boys

3:55
S **Movie:** Impulse

4:00
4 Ben Casey
9 Jackie Gleason Show

4:10
2 Newsmakers

4:30
5 Get Smart
9 Jackie Gleason Show
11 One Step Beyond

4:38
2 **Movie:** Curse of the Mayan Temple (1977)

5:00
4 Here's Lucy
9 News
11 U.S. Farm Report

5:30
4 Here's Lucy
9 11 News

5:35
S It's Garry Shandling's Show

MON., SEPT. 15

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey Network News

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Victory Garden
21 Nightly Business Report
S Faerie Tale Theatre: Pinocchio (cc)
W Tina Turner

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 **Premiere:** Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Fraggle Rock (cc)

8:00
2 Scarecrow & Mrs. King
4 Bob Hope Lampoons the New TV Scene
5 **Movie:** Shogun (1981). Part I of VI. Richard Chamberlain. Exciting, Emmy Award–winning mini-series of a shipwrecked British sailor in feudal Japan. Skillful acting.
7 MacGyver
9 News
11 **Movie:** Honky Tonk Feeway (1981). Beau Bridges.
21 Ancient Lives (cc)
31 Video Music Box
H **Movie:** Daffy Duck's Movie—Fantastic Island
N **Movie:** Lightning Over Water
S **Movie:** Pee-wee's Big Adventure (cc)
W **Movie:** Flesh and Blood

8:30
9 **Baseball:** Mets vs. St. Louis (concludes at 11)
13 Adam Smith's Money World

9:00
2 Kate & Allie
4 **Movie:** L.A. Law (1986). Harry Hamlin.
7 **Football:** Denver vs. Pittsburgh (concludes approximately at midnight)
13 The Story of English
21 Nature of Things
31 On Stage at Wolf Trap: The Golden Boys of Bandstand

9:30
2 Newhart
H **Movie:** Pee-wee's Big Adventure (cc)
S **Movie:** Electric Dreams

10:00
2 Cagney & Lacey
5 11 News
13 Margaret Mead Film Festival
21 The Story of English
31 Who Is Red Grooms?
N **Movie:** Bizet's Carmen

10:15
W **Movie:** The Emerald Forest

10:30
11 News
31 Neighborhood Voices

11:00
2 4 News
5 M*A*S*H
9 Kiner's Korner
11 Odd Couple
21 Only When I Laugh
H Rodney Dangerfield

11:30
2 Magnum, P.I.
4 Best of Carson
5 Kojak
9 Police Woman
11 The Honeymooners
21 Nightly Business Report
S **Movie:** A Question of Honor

12 MIDNIGHT
7 News
11 Star Trek
13 Mystery!: Agatha Christie Mysteries II (cc)
21 Long Island Report
H **Movie:** American Flyers (cc)
N **Movie:** The Home and the World

12:15
W **Movie:** Letters of Love

12:30
4 David Letterman
5 I Love Lucy
7 Nightline
9 Entertainment Tonight

12:40
2 **Movie:** Blume in Love (1973). George Segal.

1:00
5 Get Smart
7 Nightlife
9 Joe Franklin Show
11 Comedy Break

1:30
❹ ⓫ News
❺ **Movie:** Love Me Tender (1956). Elvis Presley.
❼ Lifestyles of the Rich and Famous
Ⓦ **Movie:** Ninja III

1:55
Ⓗ **Movie:** Perfect (cc)

2:00
❷ News
❹ Crosswits
❼ New Dating Game
❾ **Movie:** She's Back on Broadway (1953). Virginia Mayo. Slick musical drama of a fading Hollywood star who returns to Broadway; Mayo is terrific.
⓫ Life and Times of Grizzly Adams
Ⓢ Don Rickles on the Loose

2:30
❹ Sally Jessy Raphaël
❼ Tales of the Unexpected

3:00
❹ Ben Casey
❼ **Movie:** Heroes (1977). Henry Winkler.
⓫ **Movie:** The Stoolie (1974). Dan Frazer.
Ⓢ **Movie:** Island of 1000 Delights
Ⓦ **Movie:** Tina Turner

3:30
❺ Get Smart

4:00
❹ Ben Casey
❺ Make Room for Daddy
❾ Jackie Gleason Show
Ⓗ **Movie:** Scream for Help

4:20
Ⓢ The Trumpeter

4:30
❾ Jackie Gleason Show

4:50
Ⓢ **Movie:** Daffy Duck's Movie—Fantastic Island (cc)

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

5:35
Ⓗ **Movie:** Rock and Rule

TUE., SEPT. 16

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓗ **Movie:** Just One of the Guys (cc)

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
Ⓦ **Movie:** The Fantastic Adventures of Unico

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
Ⓢ Paper Chase: The First Year

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ Entertainment Tonight
⓫ **Baseball:** Yankees vs. Baltimore (concludes at 10)
㉑ Long Island Report

8:00
❷ The Wizard
❹ **Special:** Rodney Dangerfield
❺ **Movie:** Shogun (1981). Part II. Richard Chamberlain. (Part I, Mon., Sept. 15 at 8 p.m.)
❼ Who's the Boss?
❾ News
⓭ Great Performances
㉑ Nature (cc)
㉛ Video Music Box
Ⓗ **Movie:** Desperately Seeking Susan (cc)
Ⓝ **Movie:** Crossover Dreams
Ⓢ **Movie:** Excalibur
Ⓦ **Movie:** Pee-wee's Big Adventure

8:30
❼ Moonlighting (cc)
❾ **Baseball:** Mets vs. St. Louis (concludes at 11)

9:00
❷ **Movie:** Oceans of Fire (1985). Gregory Harrison. Good action drama about men battling the sea.
❹ Cheers
㉑ Masterpiece Theatre: Winston Churchill
㉛ Mystery!: Agatha Christie's Mysteries II

9:30
❹ Night Court
❼ Jack and Mike
Ⓦ Whoopi Goldberg

10:00
❹ 1986
❺ ⓫ News
⓭ Brazil, Brazil
㉑ The Sandbaggers
㉛ Presente
Ⓗ Training Camp: The Bulls Are Back
Ⓝ **Movie:** Tosca's Kiss

10:30
⓫ News
㉛ Neighborhood Voices
Ⓗ **Movie:** Yuri Nosenko, KGB
Ⓢ Bizarre '86 (cc)
Ⓦ **Movie:** Richard Pryor Live in Concert

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Carol Burnett and Friends
⓫ Odd Couple
⓭ Intercom
㉑ Only When I Laugh
Ⓢ **Movie:** Star Trek III: The Search for Spock (cc)

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Police Woman
⓫ The Honeymooners
㉑ Nightly Business Report

12 MIDNIGHT
❼ Nightlife
⓫ Star Trek
⓭ Austin City Limits
㉑ Long Island Report
Ⓗ **Movie:** The Evil That Men Do (cc)
Ⓝ **Movie:** Diary for My Children
Ⓦ **Movie:** An Unnatural Act

12:30
❹ David Letterman
❺ I Love Lucy
❼ Lifestyles of the Rich and Famous
❾ Entertainment Tonight

12:40
❷ **Movie:** Nasty Habits (1977). Glenda Jackson.

12:55
Ⓢ Mr. Bill's Real Life Adventures

1:00
❺ Get Smart
❼ New Dating Game
❾ Joe Franklin Show
⓫ Comedy Break

1:30
❹ ⓫ News
❺ **Movie:** Sitting Pretty (1948). Clifton Webb, Robert Young.
❼ Tales of the Unexpected
Ⓢ **Movie:** Vamping
Ⓦ **Movie:** Exterminator 2

1:35
Ⓗ **Movie:** The Pope of Greenwich Village

2:00
❷ News
❹ Crosswits
❼ **Movie:** Cotter (1972). Carol Lynley.
❾ **Movie:** The Old Dark House (1963). Tom Poston.
⓫ Kung Fu

2:30
❹ Sally Jessy Raphaël

3:00
❹ Ben Casey
⓫ **Movie:** The Bravados (1958). Gregory Peck, Joan Collins.
Ⓦ **Movie:** All of Me

3:30
❺ Get Smart
Ⓢ **Movie:** The French Woman

3:40
Ⓗ **Movie:** Terror in the Aisles

4:00
❹ Ben Casey
❺ Make Room for Daddy
❾ Jackie Gleason Show

4:30
❾ Jackie Gleason Show

5:00
❹ Here's Lucy
❾ News

5:05
Ⓗ **Movie:** The Cold Room (cc)

5:15
Ⓢ Goldy—The Last of the Golden Bears

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

Weekend, September 13–14

SAT., SEPT. 13

6:00
❹ Here's Lucy
❺ Young Edition
❾ David Toma Show
⓫ It's Your Business
Ⓗ **Movie:** Ghostbusters
Ⓢ **Movie:** King David

6:30
❷ Patchwork Family
❹ Lorne Greene's New Wilderness
❺ World Tomorrow
❼ Hee Haw!
❾ Face-off
⓫ Josie and the Pussycats

7:00
❹ Hickory Hideout
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ FTV

7:30
❷ Kidsworld
❹ Cliffwood Kids
❺ Wonderama
❼ Kids Are People Too
❾ In Depth
⓫ Puttin' on the Hits

8:00
❷ Berenstain Bears
❹ Kissyfur
❺ Popeye
❼ The Wuzzles
❾ Straight Talk
⓫ Keys to Success
⓭ Adam Smith's Money World
Ⓗ **Movie:** My Science Project
Ⓢ **Movie:** Carbine Williams

8:30
❷ Wildfire
❹ Gummi Bears
❺ Rainbow Brite
❼ Care Bears Family
⓫ **Movie:** Return of Mr. Moto (1965). Henry Silva.
⓭ Wall $treet Week

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Popples
❼ Flinstone Kids
❾ Hit Makers
⓭ Washington Week in Review (cc)
Ⓦ **Movie:** The Fantastic Adventures of Unico

9:30
❺ Get Along Gang
⓭ One-on-One
㉛ On Our Own

10:00
❷ Galaxy High
❺ **Movie:** Blonde Dynamite (1949). Leo Gorcey.
❼ Real Ghostbusters
⓫ Wrestling
⓭ World Chess
㉛ Body Electric
Ⓗ Inside the NFL

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TELEVISION

🅢 **Movie:** Every Thing I Have Is Yours

10:30
❷ Teen Wolf
❹ Punky Brewster
❼ Pound Puppies
㉛ Reading Rainbow
🅦 **Movie:** Top Hat

11:00
❷ Pee-wee's Playhouse
❹ Alvin
❼ Bugs Bunny
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉑ Economics U.S.A.
㉛ Secret City
🅗 **Movie:** Cat's Eye

11:15
❺ **Movie:** The Quest (1976). Tim Matheson.

11:30
❷ The Puppy's Great Adventure
❹ Foofur
❼ All New Ewoks
⓭ Open Mind
㉛ Why in the World

12 NOON
❷ Rock 'n' Wrestling
❹ Lazer Tag Academy
❼ Weekend Specials (cc)
❾ Whiz Kids
⓫ **Football:** California vs. Boston College (concludes at 3)
⓭ Decade of Destruction
㉑ Gourmet Cooking (cc)
㉛ Video Music Box
🅢 **Movie:** American Flyers (cc)
🅦 **Movie:** Breakin'

12:30
❹ Kidd Video
❼ The Littles
㉑ This Old House (cc)
🅗 **Movie:** Girls Just Want to Have Fun

1:00
❷ The People
❹ **Track:** Grand Prix Championships
❼ American Bandstand
❾ **Movie:** Gidget's Summer Reunion (1986). Caryn Richman.
⓭ Evening at Pops
㉑ Frugal Gourmet
㉛ Heart of the Dragon

1:15
❺ **Movie:** The Incredible Two-Headed Transplant (1971). Bruce Dern.

1:30
❷ Young Universe
❼ New York Hot Tracks
㉑ New York's Chefs

2:00
❷ Sports Special
⓭ American Masters
㉑ Victory Garden
㉛ World TV Presents
🅗 **Movie:** As Summers Die
🅢 Master Harold . . . "and the boys"
🅦 **Movie:** Firstborn

2:30
❷ **Football:** Ohio State vs. Washington (concludes at 6)
❼ Ebony/Jet Showcase
㉑ Magic of Oil Painting

3:00
❹ Baseball Pregame
❺ **Movie:** Bird of Paradise (1951). Louis Jourdan.
❼ **Football:** Michigan vs. Notre Dame (concludes at 7)
❾ **Movie:** Where Angels Go, Trouble Follows (1968). Rosalind Russell.
⓫ Star Games
㉑ Innovation

3:15
❹ **Baseball:** Yankees vs. Boston (concludes at 6)

3:30
㉑ Motorweek
🅗 Sisters in the Name of Love
🅢 Mr. Bill's Real Life Adventures

3:45
🅦 **Movie:** The Karate Kid

4:00
⓫ Dance Fever
㉑ Rod and Reel
㉛ World Chronicle
🅢 **Movie:** Stowaway in the Sky

4:30
⓫ Puttin' On the Hits
⓭ Innovation
㉑ This Old House
㉛ Cambridge Forum
🅗 **Movie:** Police Academy 2: Their First Assignment

5:00
❺ Mission: Impossible
❾ Greatest American Hero
⓫ Fame
⓭ Nova
㉑ German Soccer
㉛ All About TV

5:30
㉛ Cityscope
🅢 **Movie:** Police Academy 2: Their First Assignment (cc)

6:00
❷ Up Front
❹ News
❺ What's Happening Now?
❾ Wrestling
⓫ Star Trek
⓭ River Journeys
㉑ Blake's Seven
㉛ Modern Maturity
🅗 **Movie:** Gremlins
🅦 **Movie:** Pee-wee's Big Adventure

6:30
❷ ❹ News
❺ Small Wonder
㉛ Eye on Dance

7:00
❷ ❼ ❾ News
❹ Strictly Business
❺ 9 to 5
⓫ The Jeffersons
⓭ Newton's Apple (cc)
㉑ All Creatures Great and Small
㉛ Tony Brown's Journal
🅢 **Movie:** King David

7:30
❷ Wheel of Fortune
❹ Fight Back
❺ Ted Knight Show
❼ New York Views
❾ In Search of
⓫ At the Movies
⓭ Wild America
㉛ One-on-One

8:00
❷ Melba
❹ Facts of Life
❺ **Movie:** The Prisoner of Zenda (1937). Ronald Colman.
❼ **Movie:** Winds of War (1983). Part V. Robert Mitchum. (Part I, Sun., Sept. 7 at 8 p.m.)
❾ Richard Pryor Special
⓫ **Movie:** The Four Feathers (1939). Ralph Richardson.
⓭ ㉑ Wonderworks
㉛ Japan's Grand Kabuki
🅗 **Movie:** Ghostbusters
🅦 **Movie:** Fright Night

8:05
🅝 **Movie:** Winter Flight

8:30
❷ **Movie:** Raging Bull (1980). Robert De Niro.
❹ 227

9:00
❹ Golden Girls
❾ Jacques Cousteau
⓭ Mystery!: Agatha Christie Mysteries II
㉑ Good Neighbors
㉛ Hello Jerusalem
🅢 **Movie:** American Flyers (cc)

9:30
❹ Easy Street
㉑ Bless Me Father

10:00
❹ Miss America Pageant
❺ News
❾ Wrestling
⓭ Film on Film
㉑ Yes Minister
㉛ Placido Domingo
🅗 **Movie:** Rambo: First Blood Part II
🅝 **Movie:** The Little Theatre of Jean Renoir
🅦 **Movie:** Friday the 13th Part V—A New Beginning

10:30
❺ Black News
⓫ News
㉑ Butterflies

11:00
❷ ❼ News
❺ **Movie:** Hanover Street (1979). Harrison Ford.
❾ Jackie Gleason
⓫ Tales From the Darkside
⓭ **Movie:** Every Man For Himself (1975)
㉑ **Movie:** Sundown (1941). Gene Tierney.
🅢 Bizarre '86 (cc)

11:30
❼ News
❾ **Movie:** Screamers (1981). Barbara Bach.
⓫ The Honeymooners
🅢 Mr. Bill's Real Life Adventures

11:45
❷ You Write the Songs
❼ **Movie:** Lone Wolf McQuade (1983). Chuck Norris.
🅗 Comic Relief I
🅦 **Movie:** Matinee Idol

12 MIDNIGHT
❹ News
⓫ Dempsey and Makepeace
🅝 **Movie:** Sharma and Beyond
🅢 **Movie:** The Sensuous Nurse

12:15
❷ **Movie:** Savage (1972). Barbara Bain.

12:30
❹ Saturday Night Live

1:00
⓫ Twilight Zone

1:15
❺ **Movie:** Mussolini and I (1985). Bob Hoskins.
🅦 **Movie:** Falling in Love

1:20
🅗 **Movie:** Pale Rider

1:30
❾ **Movie:** Sing, You Sinners (1938). Bing Crosby.
⓫ News
🅢 **Movie:** Police Academy 2: Their First Assignment (cc)

1:50
❼ **Movie:** Hombre (1967). Paul Newman.

1:57
❷ News

2:00
❹ Rock 'n' Roll Evening News
⓫ At the Movies

2:30
⓫ **Movie:** The Magnificent Seven Ride! (1972). Lee Van Cleef.

2:42
❷ **Movie:** The Million Dollar Rip-off (1976). Freddie Prinze.

3:00
❹ This Week in Country Music
🅢 Master Harold . . . "and the boys"
🅦 **Movie:** Breakin'

3:20
🅗 **Movie:** Code of Silence

3:30
❹ Ben Casey
❾ Phil Silvers Show

4:00
❾ Jackie Gleason Show

4:22
❷ **Movie:** The Eyes Behind the Stars (1973). Martin Balsam.

4:30
❾ Jackie Gleason Show
⓫ One Step Beyond
🅢 **Movie:** Stowaway in the Sky

5:00
❾ News
⓫ One Step Beyond

5:05
🅗 Sisters in the Name of Love

5:30
❾ ⓫ News

SUN., SEPT. 14

6:00
❺ Black News
❾ In Depth
⓫ Insight
🅢 **Movie:** The Phantom Treehouse

6:15
🅗 **Movie:** Brewster's Millions

6:30
❷ Young Universe
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People

6:45
⓫ Davey and Goliath

7:00
❷ Daybreak
❹ Here's Lucy
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel

7:30
❷ The People
❹ Funtastic World
❼ This Is the Life
❾ Meet the Mayors
⓭ Sesame Street (cc)
🅢 The Displaced Person

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ Point of View
⓫ Ever Increasing Faith
🅗 Fraggle Rock (cc)

8:30
❷ For Our Times
❼ Tiempo
❾ Sunday Mass
⓭ Mister Rogers
🅗 **Movie:** Prime Risk
🅢 The Sign of Four

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
㉑ Nature of Things
🅦 **Movie:** The Phantom Treehouse

9:30
❹ Positively Black
❺ Leave It to Beaver
❼ Wild Kingdom
❾ World Tomorrow
⓫ Jem
🅢 **Movie:** Superman

10:00
❹ Essence
❺ Legend of Kong
❼ America's Top Ten
❾ Hour of Power
⓫ Super Sunday
⓭ Mister Rogers
㉑ Good Neighbors

10:30
❷ Face the Nation
❹ First Estate
❼ Hollywood Close-up
⓫ Three Stooges
⓭ Wild America
㉑ Bless Me Father
🅗 **Movie:** Baby

11:00
❷ Wall Street Journal
❹ Meet the Press
❺ **Movie:** Tarzan and the Valley of the Gold (1966). Mike Henry.
❼ It's a Living
❾ Gidget
⓫ FTV
⓭ Wonderworks
㉑ Yes Minister
🅦 **Movie:** Country

11:30
❷ Newsmakers
❹ News 4orum
❼ David Brinkley
❾ Sunday Funnies
⓫ **Movie:** The World of Abbott and Costello (1965). Bud Abbott.
㉑ Butterflies

12 NOON
❷ This Is the NFL
❹ McLaughlin Group
⓭ Capitol Journal
㉑ Wonderworks
🅗 Not *Necessarily* the News
🅢 The Paper Chase

12:30
❷ NFL Today
❹ NFL '86
❼ News Conference
⓭ Inside Albany
🅗 **Movie:** Fletch

12:45
❺ **Movie:** Paper Lion (1968). Alan Alda.

1:00
❷ **Movie:** Murder in Movieland (1973). James Stewart.
❹ **Football:** Giants vs. San Diego (concludes at 4)
❼ Cititour Bike Race
❾ Greats of the Game
⓫ This Week in Baseball
⓭ Firing Line
㉑ Global Assembly Line
🅢 **Movie:** Edge of the City
🅦 **Movie:** American Flyers

1:30
❾ **Baseball:** Mets vs. Philadelphia (concludes at 4)
⓫ **Baseball:** Yankees vs. Boston (concludes at 4:30)

2:00
⓭ Great Performances
㉑ Women of Summer
㉛ World TV Presents

2:30
❷ **Movie:** Twin Detectives (1976). Jim Hager.
🅗 Liza in London
🅢 **Movie:** Tender Is the Night

3:00
❺ **Movie:** Last of the Red Hot Lovers (1972). Alan Arkin.
❼ **Movie:** Tailgunner Joe (1976). Peter Boyle.
㉑ European Journal
㉛ Washington Week in Review
🅦 **Movie:** The Legend of Billie Jean

3:30
⓭ Seeing Red: Stories of American Communists
㉑ Tony Brown's Journal
㉛ Wall Street Week

4:00
❷ **Football:** San Francisco vs. Los Angeles (concludes at 7)
❹ Super Chargers
❾ Kiner's Korner
㉑ Inside Albany
㉛ Masterpiece Theatre: Winston Churchill
🅗 **Movie:** Sesame Street Presents: Follow That Bird (cc)

4:30
❹ 1986 College Football Previews
❾ Greats of the Game
⓫ Good Times
㉑ Adam Smith's Money World
🅢 The Displaced Person

5:00
❹ Royal Variety Performance
❺ Kojak
❾ Black Sheep Squadron
⓫ Fame
⓭ Comrades
㉑ Wall Street Week
㉛ Mystery!: Agatha Christie Mysteries
🅦 **Movie:** East of Eden

5:30
㉑ One-on-One
🅗 Fraggle Rock (cc)
🅢 **Movie:** Superman

6:00
❹ ❼ News
❺ **Movie:** Three Tough Guys (1974). Fred Williamson.
❾ Switch
⓫ **Movie:** Shoot the Moon (1982). Albert Finney, Diane Keaton.
⓭ Currents
㉑ Wild America
㉛ U.S. Nippon
🅗 **Movie:** Brewster's Millions

6:30
❹ ❼ News
⓭ Washington Week in Review
㉑ Profiles of Nature

7:00
❷ 60 Minutes
❹ Our House
❼ Disney Sunday Movie
❾ Entertainment This Week
⓭ Smithsonian World
㉑ Austin City Limits
㉛ Japanese Theatre
🅦 **Movie:** The Snow Queen

8:00
❷ **Movie:** The Last Days of Patton (1985). George C. Scott.
❹ **Movie:** Dumbo (1941). (Animated)
❺ Solid Gold
❼ **Movie:** Winds of War (1983). Part VI. Robert Mitchum. (Part I, Sun., Sept. 7 at 8 p.m.)
❾ David Toma Show
⓫ Lifestyles of the Rich and Famous
⓭ River Journeys
㉑ **Movie:** The Last Time I Saw Paris (1954). Elizabeth Taylor.
㉛ Odyssey
🅗 **Movie:** Sweet Dreams
🅢 **Movie:** The Emerald Forest (cc)
🅦 **Movie:** American Flyers

8:05
🅝 **Movie:** Camila

8:30
❾ Face-off

9:00
❺ Star Search
❾ New Jersey People
⓫ Africa Report
⓭ Masterpiece Theatre: Winston Churchill
㉛ First Contact

9:30
❾ In Depth

10:00
❹ TV's Blooper's and Practical Jokes
❺ ⓫ News
❾ Hispanic Horizons
⓭ SCTV
㉑ Mystery!: Agatha Christie Mysteries
㉛ International Television
🅗 **Movie:** Mask
🅝 Those Glory, Glory Days
🅢 It's Garry Shandling's Show
🅦 **Movie:** Grandview U.S.A.

10:30
❺ Sports Extra
❾ Meet the Mayors
⓫ Christian Science Monitor Reports
⓭ Alive From Off Center
🅢 Brothers (cc)

11:00
❷ ❹ ❼ News
❺ Dream Girl U.S.A.
❾ World Tomorrow
⓫ Odd Couple
⓭ Independent Focus
㉑ Only When I Laugh
🅢 **Movie:** Joy of Sex

11:15
❷ News

11:30
❺ Check It Out
❼ News
❾ Jackie Gleason Show
⓫ The Honeymooners
㉑ Comedy Tonight

11:45
❷ ❼ Sports

12 MIDNIGHT
❷ Barnaby Jones
❹ Sports
❺ Mission Impossible
❼ **Movie:** Premature Burial (1962). Ray Milland.
❾ Jimmy Swaggart
⓫ Star Trek
㉑ Silent Pioneers
🅦 **Movie:** East of Eden

12:05
🅗 Training Camp: The Bulls Are Back

12:30
❹ Fridays
🅝 **Movie:** The Brother From Another Planet

12:40
🅗 Robert Klein on Broadway

12:45
🅢 **Movie:** Tender Is the Night

1:00
❷ Barnaby Jones
❺ Naked City
❾ **Movie:** Souls at Sea (1937). Gary Cooper.
⓫ Tales From the Darkside

1:30
❹ Ghost Story
❼ **Movie:** Stand at Apache River (1953). Hugh O'Brian.
⓫ News

1:40
🅗 **Movie:** Apology

2:00
❷ News
❺ David Susskind
⓫ Star Games

2:30
❹ Positively Black

2:45
🅢 **Movie:** The Emerald Forest (cc)

3:00
❹ First Estate
❾ Return of the Saint
⓫ **Movie:** The Road Hustlers (1969). Jim Davis.

3:25
🅗 **Movie:** Act of Vengeance

4:00
❾ Jackie Gleason Show

4:30
❾ Jackie Gleason Show

4:45
🅢 **Movie:** The Phantom Treehouse

5:00
❾ News
⓫ One Step Beyond

5:05
🅗 **Movie:** St. Elmo's Fire (cc)

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

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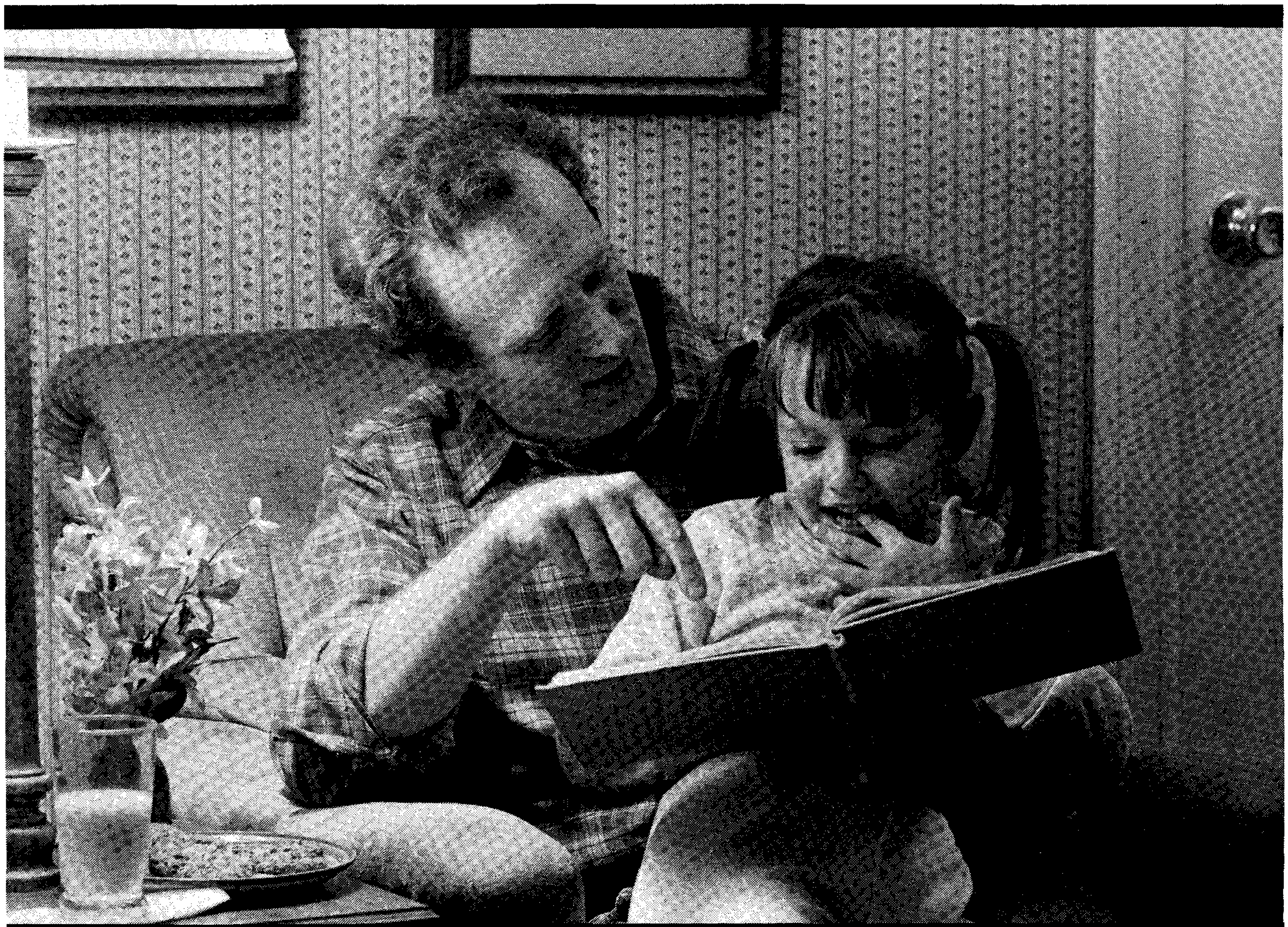

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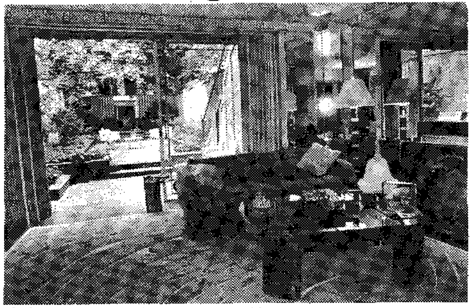

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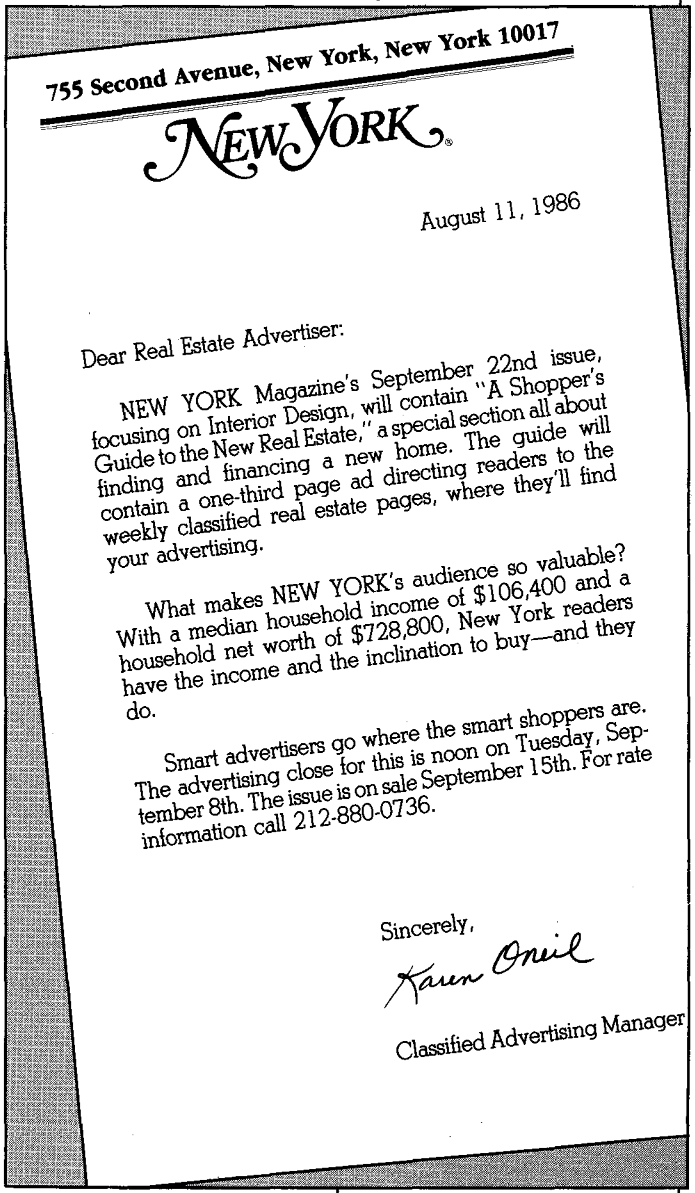

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August 11, 1986

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Name ______________________________
Street Address ______________________________
City __________ **State** __________ **Zip** __________
Home Phone (for our records only) ______________________________
Payment: Check ______ **M.O.** ______ **MasterCard** ______ **Visa** ______ **AmEx** ______ **Card Number** ______
Exp. Date __________ **Signature** ______________________________
Ad copy:

Please place my ad under the following heading, ______ **the following** ______ **line ad** ______ **time(s), starting in the** ______ **issue. (On sale** ______**)**

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New York Classified is a weekly feature. **Rates effective with the January 6, 1986 issue:** one-time ad, **$36.00** per line; two consecutive ads, **$29.50** per line per issue; four consecutive ads, **$26.25** per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at **$400.00** per inch. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0735.** All ads accepted at the discretion of the publisher.

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Rolex Royal—$900. Sheraton desk **$600.** Crystal chandelier $250. Chippendale high boy, dining set - Queens 897-5692.

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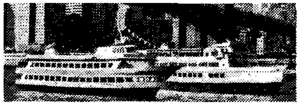

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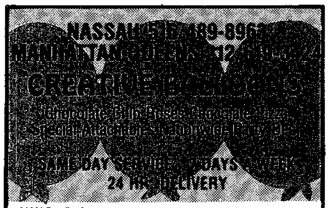

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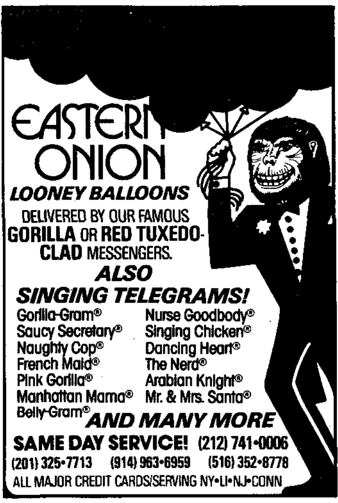

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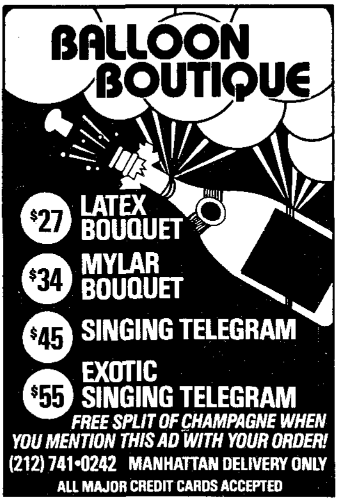

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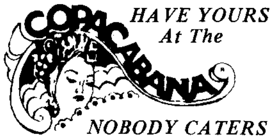

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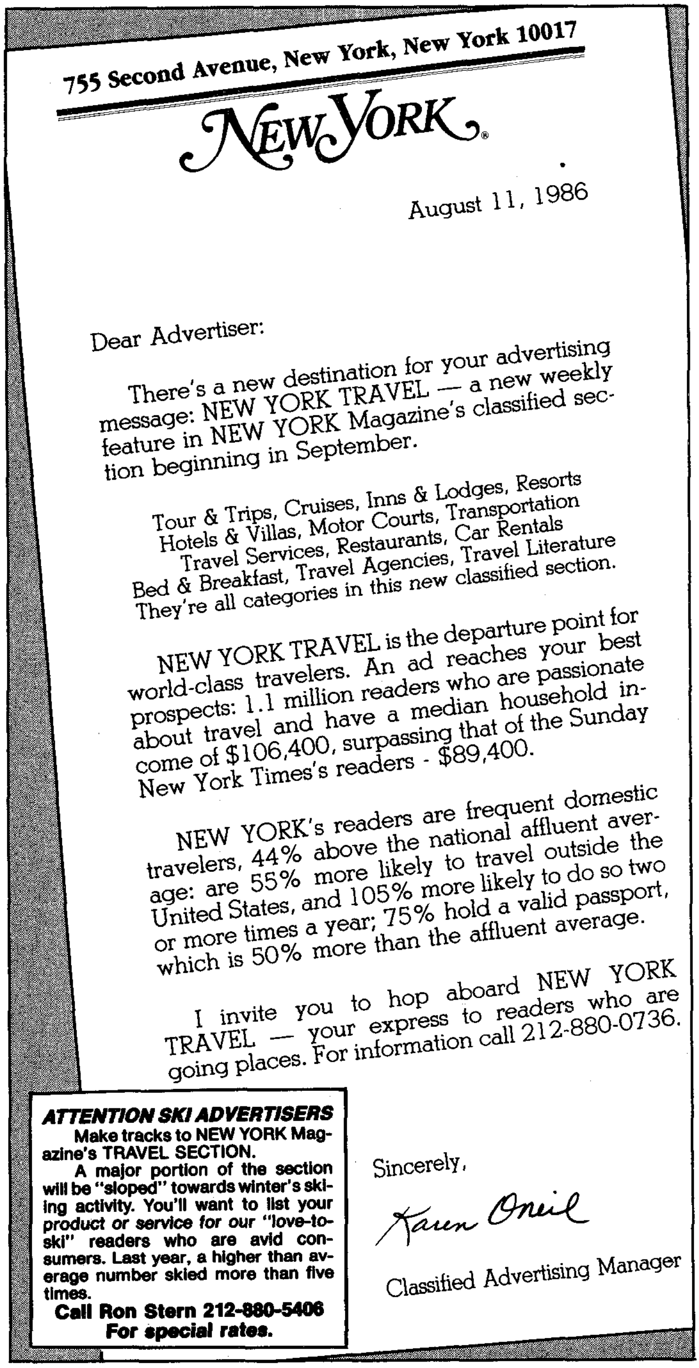

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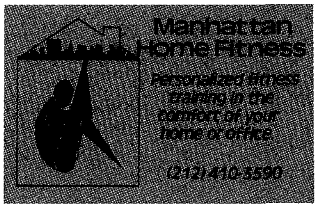

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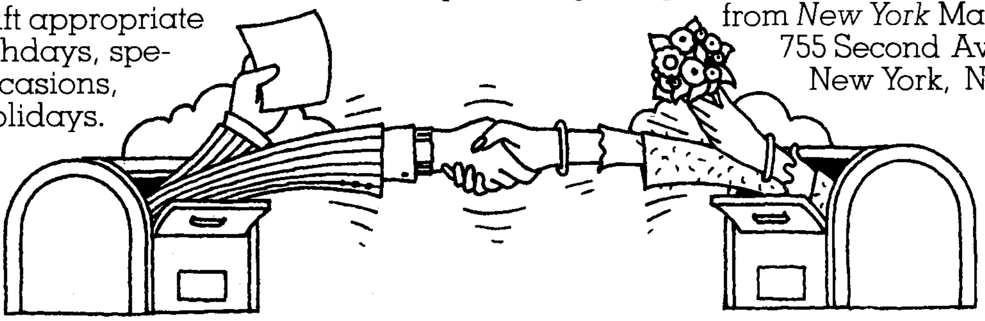

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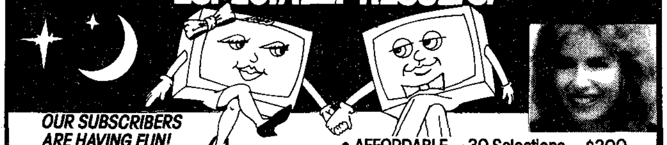

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Creative, Attractive Professional—Woman, 42. Enjoys art, psychology and humor. Interested in meeting sensitive man (40-50) who feels satisfied with himself and his work and feels ready for a relationship. NYM E467.

I Can't Believe I'm Doing This!—Maybe neither can you. Professional, Jewish male, 25, hazel eyes, a trim 5'11", athletic build, would like to make a believer out of both of us. I seek a female like myself, who's good-looking, energetic, humorous, with the ability to speak her mind. Must be able to enjoy whatever she does, either planned or spontaneous. Phone/photo. You gotta believe! NYM S419.

Former NYC Publisher—Needs a good woman to make him feel alive again after 5 years of being alone. Has house on *Hamptons beach and will be looking for* additional Manhattan location in the fall. Age 56, slim, 5'9" but can handle any height. Am warm, fun-loving, complex, confirmed romantic, loyal, sensual, demanding, creative, a touch of class, sometimes adventurous, Jewish. Don't play golf or tennis but can still play football and softball. Ex-champion roller skater. Not much on looks but reasonably sane, with world-class sense of humor and generosity. Have enough money for the both of us, able to go anywhere first cabin. Loves kids but have none. Looking for the right lady who'll be the warm, wet kiss of autumn to share the beach house between now and Indian summer, the city afterwards, and maybe our lives after that. Need someone to be my final great romance, the last mighty roar of passion before settling into my emeritus years. Someone to walk on the beach with, to share your dreams, someone to spend Barbados with in January, someone who likes good NYC restaurants, Gershwin, Johnny Mathis, Streisand, The Jupiter Symphony. Someone who reads books, likes big bathtubs, back-rubs, old movies. Someone who hugs a lot. Someone to exercise with, watch TV with, listen to, take an interest in, travel abroad with. Someone to marry me a little, someone I can watch over and care about. Someone a little gorgeous and naughty, preferably blond, with long hair and good legs. Someone bright, active, witty, creative, feminine and affectionate with old-fashioned integrity. Don't want a "Saturday night rapture-and-torment" relationship; prefer instead a lasting Sunday kind of love. Should be between 27 and 40, but almost any age will do if you see yourself here. Willing to compromise on some of the above, but not too much. Please send recent good photo (a must), with note/phone. Do it now. NYM S420.

North Shore LI—34, 5'6", green-eyed, blond, upscale, sophisticated, single parent of two young ones. Attractive, witty, rarely boring, well-dressed, independent, secure, seeks male counterpart: be over 5'8", accomplished, dependable, open to commitment, well-liked, well-educated, well-heeled, late 30's-40's. Photo/note/phone. NYM E552.

Bubbly Redhead—30, vivacious, successful, NJ female. Seeks professional, Christian, athletic male, 28-35, for lasting relationship. NYM K995.

Building A Life Together—This radiant beauty with a gracious, generous spirit, successful in business and the arts, 32, 5'4", vibrant, sensual dancer's body, Manhattan resident, wants to share life, marriage and family with a strong, affluent man who is communicative and desires a woman he can truly be himself with. NYM F059.

Scintillating, Humorous, Wit—(that's only one "T", please), seeking very rich lady to support him in the style to which he is already accustomed, while he gives up his *lucrative law practice to write the great* American Jewish novel. She must be very smart, pretty, around 30, ready to start a family, witty, (that's only 2 "T"s, please) and, above all, ready to compromise her visions of Galahad for. . .well, me. I am. . .well, a scintillating, humorous wit (isn't that enough?). Qualified competitors are invited to devise a comparable ad and submit entries, along with self-portrait to: NYM F060.

Spectacular Man—An ad is a place to be up front and not humble. Hence the truth. I am an extremely handsome, charming, bright, witty and rich, 33-year-old male. I am also understanding, emotional, warm, open, sincere and strong. I am a graduate of Harvard Business School and have achieved great success on Wall Street. But in achieving that success, I have sacrificed my personal life. I now have the time and desire to change that. I would love to hear from a beautiful, compassionate and intelligent woman who feels good about herself and would like to share the best life has to offer. Photo/phone. NYM E479.

Music Hath Charms—So does this genuinely pretty, slim writer, 39, who seeks multifaceted mensch, 40's, for cerebral/emotional/humorous camaraderie. NJ/NY. NYM K937.

Delightful European Woman—66-going-on-33. Warm, attractive, intelligent, loves to laugh and enjoy life. Lives on Florida beach. Seeks successful, caring, older gentleman as companion and friend, to explore what is still ahead. Letter and photo, if possible. PO Box 1706, Jensen Beach, FL 33475.

Attractive Divorced Jewish—Professional woman, 55, wants to meet educated, financially secure gentleman. NYM E534.

Enjoying. Sharing. Caring. Doing.—Learning. Loving. These words describe the life I want to lead with you - if you are a tall (5'9"plus), educated, healthy, attractive, 60ish man. I am your female counterpart, 5'7"; an affluent, warm, blond Manhattan writer. NYM E636.

Do Real Men Answer The Personals?—This petite, pretty, vivacious, professional female with her own style of class would love to meet a dynamic, successful, "real man", age 45-55, with whom to share it all. Photo, appreciated. NYM E604.

STRICTLY PERSONALS

Lion (Pussycat Tendencies)—Desires sensitive, caring, fun-loving, witty, attractive, slender woman, 25-36, to share prrfect times with 5'10", 165 lb, handsome, sensuous, sincere, Jewish exec. Photo/phone. NYM Y131.

Portia Seeks Bassanio—If you're apt to choose lead over gold, I wait your countenance to behold. Hoping it won't cause you any dismay, please enclose a resume. NYM S409.

Rare Find!—Extremely attractive male, 6'4", 39, 195, successful. Interests include thoroughbreds, sports and so much more. Seeking a gorgeous lady, 25-33, who's romantic, sincere, and - importantly - genuine. Would love to fall in love. Photo/phone/bio. NYM S410.

Special Man Wanted—By special, blond, blue-eyed lady exec. Fun-loving Manhattanite, seeks athletic gentleman, over 5'9", late 30's-40's. Photo, appreciated with reply. NYM Y132.

Multifaceted, Classy, Attractive—Intelligent, professional, successful Jewish female, 45, buxom, playful, caring, dependentless, enjoys traveling, dancing, dining, museums, theater, movies, spectator sports, music of all kinds, interesting people, good conversation, snuggling. Would like to meet an intelligent, self-assured, successful, lovable, sensitive, fun-loving Jewish man, 40-55, with a zest for life. Note/photo, preferred/phone. POB 24 Tarrytown, NY 10591

Handsome Jewish Male—Sensitive, articulate, athletic, MBA, 28, seeks compassionate, intelligent, pretty lady, 18-27. Photo/phone/bio. NYM S404.

Foreign-Born Man, 38—Intellectual but non-academic. Sensitive. Articulate. Perceptive. Eclectic. Successful and self-employed. Ivy-educated. Seeks compatible, good-looking, worldly woman, 20's to early 40's for meeting of minds, souls. NYM S438.

Attractive, Warm Female—Professional, Jewish, 40, 5'3", slim, non-smoker, Manhattan resident, youthful outlook and appearance, intelligent, articulate, open, direct, psychologically aware, with a sense of humor and the ability to be close, into classical music and the arts. Seeks professional man, 35-49, with similar traits and interests, for a close, loving, long-term relationship. Letter/phone. NYM S405.

Gay Guy, 29, 6'2", Professional—Very intelligent, usually sane, basically decent, often funny, allegedly attractive, and interesting in ways that I hope can't be captured in an ad. I have the usual eclectic interests--music, theater, books, film, sleeping late, ignoring reality, using dashes in writing--and now believe that any of them would be more interesting shared with someone significant. . .someone who may be realizing that those of us with the talent and drive that get us most everything in life may be less successful in finding love. Phone and photo, appreciated. NYM S402.

I'm Poor, Ugly, Boring And Stupid—And looking for the wrong woman to share it all with. NYM E756.

Glamorous But Genuine—Very good-looking, physically fit, young 35, male, 5'11", 160, bilingual attorney, own business, also chef, world traveler, art collector. Seeks very pretty, fit, Manhattanite, 25-32, feminine, independent, honest, sharp, for romance, novelty. Bio/phone/photo, a must. NYM S407.

Pretty, Jewish Lady—38, 5'5", warm, caring, professional, seeks single, Jewish male, professional, 37-48, who is marriage-minded. NYM Y129.

Articulate, Warm, Bright—Christian lady, seeks friend/companion/lover, 38-48, for a richer, more interesting life. Westchester-based, marriage-minded, please. Send photo and note. NYM Y130.

Tennis Player—Tall, handsome, tennis-playing (powerful serve and volley game) real estate developer and nightclub owner, early 30's, seeks woman, 21-30, as tennis partner. Relationship possible. Serious, advanced or advanced intermediate player only. Photo/phone. NYM Y136.

Man Overboard—In quest for 1 woman commitment. PR writer, slim, 5'9", non-grey, 54. Big on arts, affection, cooking, caring. If formerly-married Manhattanite, 38-50, throw me a line. NYM S415.

Initial Public Offering—Pretty, slender, successful, 40, nifty sense of humor in 3 languages, desires well-groomed, well-bred, literate, good man to share life and laughter. RSVP. Note/phone. NYM Y137

From A Female's Point Of View—Your physical appearance, age, business, profession are unimportant to me. Your wanting a caring, sharing relationship is. NYM Y138.

Leather And Lace—Warm, creative woman, great smile, feline eyes, petite, Ivy, 35, needs tweed. Photo/note. NYM Y139

Interesting, Appealing, Sensitive Male—Successful, athletic, Jewish marketing exec, 27, seeks a trim, energetic woman offering warmth, sincerity, intelligence and romance. Photo, helpful. NYM E755

Beautiful And Tender Woman—Creative, professional, 41, tall, athletic, sensitive, funny and wise. Wants to be with a loving, accomplished, fit, honorable and emotionally-aware man. NYM S411.

Pretty, Shapely, 40—Bright, athletic, seeks fit, classy NYC man. NYM Y133.

European-Born—37, professional, slender, green-eyed, brunette, 5'7", with warmth, good looks and substance. Would like to meet professional or businessman, 35-55, of intelligence, warmth and depth. Charm and wit is a plus. If you are looking for someone special - as opposed to acceptable - we may be the perfect match. Send note/phone and picture, if you can. NYM Y134.

Attractive Man, Jewish, 43—East side, works out, 6'2", successful, seeks new female friend, 30-40, pretty, good figure, bright, who wants a caring relationship. Photo, please. NYM S418.

Are You A Tall, Attractive, Athletic—Intelligent man with a charming smile? A 5'9", pretty, Christian, 32-year-old, professional woman, seeks you to warm her nights. NYM E757.

"A Rare Jewel"—Beautiful from head to toe. Unique in many ways, successful, 30's, intelligent, wide interests, alluring, cultured, affectionate, vivacious, unpretentious. Seeks successful Christian gentleman, 40's-50's, sincere, warm, tall, thin. Photo/phone/note. NYM E758.

Recipe For Caring Connection—1) LI lady with love of nature and the arts. 2) Bright, creative, tall, pretty, late 40's. 3) Strong, sharing man. 4) Emotionally and financially secure. 5) Bio/photo/phone. I have 1 and 2. Do you have 3, 4 and 5? NYM E759.

Wanted:—Sincere, bright, attractive male, 30-40, unafraid of commitment, with enthusiasm and wit, by slim, blond female, 30, who enjoys all that NYC offers. Photo/note/phone. NYM Y140.

Jewish Male, Attorney, 29—Seeks professional, intelligent, slim, pretty, Asian or Jewish, female counterpart for relationship. Photo/phone/letter. NYM E760.

Kindred Spirit Sought—38-year-old corporate executive and lawyer, seeks stunning, slim, sensitive, classy lady, 27-35, for romance, giggling, best friend and hopefully forever. I am a good-looking, trim, Jewish (if that matters), divorced man who loves beaches, travel, cozy nights at home and lots of other things to be discovered. Phone/photo/letter, required. NYM E761.

Kind, Witty, Energetic—Professional 36-year-old male, looking for female partner and confidant. Loves 60's music and good talk. Seeks Jewish female, 24 to 35. Send picture and note. NYM E762.

Slim, Handsome, Successful—Photojournalist, seeks daring, uninhibited woman. Physical beauty, a must. She looks slinky in jeans as well as evenings out. Photo, very important with note and phone. NYM Y141.

Widow, In Fifties—Very pretty, college graduate, seeks older man. NYM Y142.

Broadly Cultured—Immaculately refined, classy, always elegent, reportedly beautiful, petite, Oriental professional, super-bright, feminine, ultra-youthful type, 30's, intellectual, absolutely adorable! Dreams of old-fashioned romance and marriage in a gondola. You are serious-minded, masculine with leadership on CEO level, attractive, charming, groomed with European elegance, sophistication, class. Nice if you speak French! You prefer Brahms to Broadway, Jeremy Irons to Woody, Florence to Florida. Photo, essential. NYM E763.

Warm-Hearted Jewish Female—33 and pretty. Enjoys roller-skating, museums and surprises. Seeks romantic, nature-loving man. Photo/phone. NYM Y143.

Sensitive Handsome Athletic Attorney—Mid 40's, looks 30's, values the arts, intimacy, friendship and integrity. Seeks bright, huggable, slim lady to begin it all again. NY/NJ. Photo, a must. NYM Y144

Active 60's, 5'7"—I am nice person. Likes people-conversation-tennis-nature. Wants female friend, 40-60, to travel and enjoy NYC together. NYM Y146.

Tall, Handsome, Healthy—Jewish male, 49, seeks home-oriented type, 30-44, to share life's adventure. Photo. NYM E764.

Blue Eyes—This 34-year-old, tall (6'2"), good-looking Manhattanite is a very successful businessman. Is also humorous, romantic, generous, sincere, sails, swims, suns, plays singles or doubles and Jewish to boot. A man who loves shopping, fancies himself a gourmet and has a reputation for large, lavish parties. A class act. Still looking for that one charming lady. Preferably she is 24-30, tall, slim, and fit, a career of her own and genuinely looking for a serious relationship. Great looks, sensuality, good sense of humor, who strives for only the best in life. Now, send a photo and letter. NYM Y147.

Attorney/Engineer—Successful practice in law, involved in developing ideas to start new ventures, Jewish, late 40's, 5'10", 160, nice-looking, artist (portrait and abstract painting), caring and intelligent with dry sense of humor, would like to meet intelligent and culturally stimulating businesswoman who is slim and attractive, 34-38, does not have children, feels good about herself, and who would like a caring, loving, permanent relationship to begin a family together. Send current photo with short letter. NYM E765.

Start A New Season—With handsome, dynamic landscape designer, 34. Seeks beautiful woman (inside and out), non-smoker, 25-40. Photo/letter. NYM E766.

Special—Handsome, 38, Jewish male, 6'1", who enjoys travel, sports, the ocean and romance, seeks a slim, very pretty, marriage-minded, 25-33, lady who is ready for a loving and lasting relationship. Please send photo. NYM Y148.

Very Handsome, Athletic, Catholic—Ivy League, Wall Street insurance executive, 30, enjoys international travel, all outdoor sports, especially sailing and horseback riding, and intellectual pursuits. Seeks kind, intelligent, athletic female in 20's with a sense of humor, to share good times and autumn walks through the park. Photo. NYM E767.

Successful TV Professional—34 Manhattanite, seeks professional woman, 27-36, non-smoker, for romantic relationship. Note/phone. NYM Y149.

Tall, Slim, Black Woman—33, Wall Street exec, seeks a gentleman, 6'1" plus, who has the time and interest in developing a relationship. You are honest, well-educated, articulate, affectionate and giving. Race - unimportant. Phone/photo/note. NYM E768.

Tall, Great-Looking Male—Ivy League, young 20's, professional. Enjoys skiing, tennis, sporting events, looking for beautiful, thin, educated woman in early 20's. Photo, a must. NYM E769.

Tall, Dark, Handsome—Male, 34, Catholic, trim, fun-loving and affectionate with varied interests: the great outdoors, cross-country and downhill skiing, NYC and other adventures. Seeks a pretty, personable, stylish and slim female, 25-35, who enjoys an active lifestyle and is looking for a very special relationship. Note/photo/phone. NYM E770.

Complete This Story—Once upon a time, there was a lovely, expressive, engaging litigator, tall, blond and blue-eyed, Jewish, 35, who dreamed of an affectionate, interesting, brainy, NYC male professional...Could it be you? NYM E773.

STRICTLY PERSONALS

Cute Little Blond Gal—Late 30's, 5'2", 115 lbs, who sells real estate, loves cozy dinners at home, sailing, traveling, sports and walks on the beach. Looking for compatible man. Photo. NYM Y150.

LI, Very Attractive, Dimpled—Former clothes model, Jewish, 58, 5'6", seeks that special man for an honest, caring relationship. Photo/note, please. NYM E771.

Sail With Me—NJ widower, 51, 5'9", 170, interesting, fit, virile, secure professional. Seek lady, late 30's, bright, classy, caring, athletic. Bio/photo/phone. NYM E772.

Attractive Jewish Widow—48, enjoys dining, theater, tennis and laughter. POB 4493, Metuchen, NJ 08840.

Quality Quest—Male, 40 and fit, seeks a woman who possesses quality. Photo, please. NYM E774.

Ivy League Teddy Bear—Down-to-earth, successful money manager, 32, 5'10", non-smoking Jewish male. Love good books, film, cafes, tennis. Seeking bright, fun, top-notch Jewish lady, 24-32, to share cuddles and caviar. NYM E775.

Slim, Sensuous, Slightly Shy—Very pretty, very bright, green-eyed blond, seeks Jewish man, 33-42. Photo. NYM E776.

Tall, Handsome, Successful—North Jersey, Jewish gentleman, mid 60's, seeks refined, slim, Jewish lady, 50's, mentally and physically attractive for meaningful relationship. Note/phone. NYM Y151.

Wanted: Jewish Prince Charming—To rescue beautiful damsel from her upper east side abode! I'm 5'3", thin, hazel eyes, dark hair, intelligent, creative and love to laugh. My prince is a true romantic who enjoys moonlight walks, country inns, fine cuisine, music and art. He's in his late 30's-40's, successful, spiritual, caring and has sensitivity and style. Let's celebrate autumn together...NYM E777.

Voluptuous Female Writer—35, seeks attractive man who can operate free of life support systems. I'm smart and funny, and children hardly ever scream when they see me in the street. Ideally, you are tall and bear-like, disdainful of sports and Republicans, highly intelligent and good-humored. Best (second date) eating Chinese food in our pajamas (you pick the restaurant). NYM E778.

Handsome, Intelligent, Unique—Down-to-earth but sophisticated, successful Wall Street trader, male, 26, seeks pretty, intelligent, perhaps artistic, woman with a natural look and a free spirit to share fun, romance and adventure. NYM E803

Bright, Confident, Attractive—Well-built, successful female, early 40's, with good taste and moral character, seeks male counterpart, similar qualities, 38-50, for possible life mate. Come my love, grow old with me, the best is yet to be. No freaks, creeps or gigolos need reply. NYM E786.

Smart Woman—Tall, Jewish, 34, successful exec. Seeks warm, witty, fun partner. NYM Y155.

Attractive, Professional Woman—With wit and warmth, seeks loving Jewish man, over 40, for sensuous marriage and children. POB 2080, NYC, 10009.

Sincerely—I'm very pretty, slim, 28, professional, caring, Jewish, unpretentious, fun-to-be-with. Seeking male counterpart for lasting relationship. Photo/thoughtful note. NYM Y152.

Mensch—40's, European background, doctoral degree, seeks educated, Jewishly-committed female, 30's, for lasting relationship. NYM S421.

Man to Relocate: San Francisco—Very beautiful, unique woman, 38, look 28, craves NY-energy male, 30's-40's. Be highly attractive, dynamic, popular, interests too long to list. Willing to take success West. Photo/address. NYM Y157

Only The Best—You are 28-32, feminine yet strong, independent and probably even difficult for most. You were blessed with a tall and fit body, distinctive good looks and intelligence that people notice. You live in Manhattan and enjoy NYC but you also possess solid values and have a Christian background. I am late 30's, 6' and 160 lbs., attractive and successful corporate VP who is also sane and literate. I am looking for the best; for a commitment and a family. Drop me a note and tell me about yourself. NYM E780.

Blond, 5'8", Thin—Seeks tall, educated, thin man, 31-44. Interests: out-doors, X-country skiing, hiking, chess, sailing, dining. Photo/phone, please. NYM S427.

Warm, Caring, Intellectual—Adventurous, attractive woman in 50's, seeks Jewish man with depth. NYM Y153.

Pretty Jewish Widow—Seeks widower, 60ish, with superior qualities and high standards. He should reside in Great Neck or thereabouts. NYM E782.

Stable, Caring, Good-Humored—Professional male, young 46, attractive and slim, seeks bright, successful, pretty lady in Westchester/NYC. NYM E783.

Intelligent, Handsome, Athletic—Affluent, high energy, corporate owner, self confident, Wasp, extremely fit, 6'2", 175, young 45, honest, good sense of humor, loves kids, very selective. Seeks bright, slender, energetic, 29-39, very attractive, down-to-earth, athletic, 5'6" or over, non-smoking, semi-sane, all-American lady, preferably a model or actress. Looking for a quality lady whose business reflects a spontaneous life style to share my active, zany, fun, extravagant life. If you are as hesitant to answer this ad as I was to place it and you love champagne and beaches year round, let's get together. Send brief bio and phone/recent photo, a must. Go for it. NYM Y154.

Is It An Illusion—Happiness with a creative, emotionally dynamic, intelligent, competent man? You love laughter, the arts, friends, travel, quiet times. I'm young-looking 47, ebullient, smart, classy, artistic, loving, adventurous. You're 37-50. Write to me! NYM E784.

You Make Me Laugh—Think, feel and grow. You're a creative, unpretentious man, a good friend, 30-38. I'm 29, a writer and scientologist. Let's grow together. (No drugs). Photo/note. NYM S422.

Easygoing Jewish Male—28, attorney, enjoys outdoor activities, seeking intelligent, attractive woman, 21-30. Note/phone. NYM E787.

Pacific Overtures—Pretty, playful, plucky, Japanese-American lady, 35, prefers to share permanence with perceptive, pleasing prize of a man. Pastimes include Peabody, pachinko, plie, persiflage, pasta, phylloxera. Pique my interest, please. NYM S423.

Marjorie Morningstar—Bicoastal - splits residence between Beverly Hills and NYC - in Manhattan in early October. I'm 46, sensuous Jewish redhead, 5'5", 125 lbs, enjoy everything a true Manhattanite has to offer. Photo/note. NYM Y156.

Southern Belle—Sophisticated beauty, slim, accomplished, seeks utra-successful, athletic, self-assured Christian man, 35-50, to spend quality times. Please - photo/phone/note, a must. NYM S425.

This Beautiful Brownette Woman—26, is slim, shapely, well-educated, well-traveled, well-to-do. She is also a strong skiier/tennis player, good-natured, straightforward, sensitive, and caring. Seeks link with healthy, athletic, goal-oriented professional. Refinement and family values a must, non-smoker, 26-36. Bio/photo/phone. NYM S426.

Youthful Woman, 49—Sincere, attractive, healthy, non-smoker, loves pets, music, art, theater, dining and travel. Seeks companionship and meaningful relationship with man, 50-65. Photo. NYM E790.

33-Year-Old, 6', Jewish—Happy, handsome, slim, athletic, marriage-minded, established businessman, seeks honest, sincere female, 18-28, to create a beautiful, meaningful life. NYM E791.

Consummate New Yorker—Athletic male, 33, seeks affectionate vixen, 25-30, for odyssey. Phone/photo/and note, please. NYM S428.

Appealing, Petite, Loyal—Seeks secure fit, mensch, 30-45. NYM Y159.

IBM Advisor—Secure, Latin, 30's, 5'6", loyal, non-smoker. Seeks soft, stable, caring lady for family. POB 3230 NYC 10185.

PhD, Author, European Origin—Wholesome, sincere, well-off man. Seeks attractive, refined, warm-hearted, creative lady, 35-45. Note/recent photo. NYM E792.

Incorrigibly Witty—Handsome man, 42, passionate, literate, musical, has own wine business. Seeks elegant, sweet, pretty woman, 27-37. Bio/photo. NYM Y160.

Warm, Soft, Attractive—Petite widow. Non-smoking, non-religious Jewish professional, seeks wise and wonderful gentleman, 50-65. NYM E793.

Attractive, Warm-Hearted, Bright—Woman, seeks available man for kindred companionship, 60's. NYM Y161.

Classically Pretty, Petite—Jewish female, early 40's, romantic, loving, sentimental, sense of humor. Seeks attractive, secure, successful, Jewish male, 48 plus. Photo/note. NYM Y162.

Manhattan Or Jersey—Nice guy, 43, 5'8", businessman, seeks sincere, sensitive lady. Phone/note. NYM E795.

Wanna Go Out?—Male, 33, 5'8", nice-looking professional, seeks a fun-loving, attractive Manhattan woman for NY stuff. Please be younger and shorter than I am. NYM Y163.

Exotic French Woman In Her 40's—Joan Collins type, happy and fun-loving, cultured, financially secure, well-educated sophisticate, wishes to meet affluent gentleman with charm and sophistication, from 55 years on. Send note, photo and phone number. NYM E796.

Co-Pilot Needed—Pilot businessman, 42, 6'1", 195, looking for the right co-pilot. If you're not afraid to fly, attractive, trim, between, 27-38, and looking for a long term relationship send note/photo/phone. NYM S429.

Attention: Jewish Male, 50 Plus—Gorgeous, sophisticated woman, seeks successful widower. Photo. NYM Y164.

Affectionate, Caring Man—Jewish professional, 39, nice-looking, down-to-earth, easygoing, seeks attractive female, 25-34, to share life's ups and downs. Photo/note/phone. NYM S430.

Good-Looking Female Computer Buff—Enjoys travel, sports, pets, non-smoker, never married. Wanted: Socially, financially secure, well-educated Jewish man, 30-50. Bio/phone/photo. NYM E797.

Nest Waiting For Pretty Robin—Eagle scout, 30's, tall, attractive, weight and IQ 165 with beautiful penthouse nest, seeks pretty, petite bird, 18-28, with nesting instincts. Don't fly south, you'll find all the warmth you need right here. Hurry, it will be cold soon. NYM Y165.

Sensual, Warm, Attractive—Woman who enjoys sunsets, candlelight dining, performing arts, seeks prince charming, 35-50. Photo/phone. NYM S431.

Red-Headed Jewish Man, 34—Successful, attractive, athletic, seeks female beauty, not intimidated by directness and involvement. Photo, a plus. NYM E798.

Very Pretty Blue-Eyed RN—31, long blond hair, stylish, slender, sincere, witty, seeks handsome professional male, 29-40, with a touch of class and a heart of gold. Photo, please. NYM Y166.

Naturally Beautiful—Playful, lyrical, positive, deeply considerate woman, who values both poetry and ideas, seeks for intimate friendship, a sweet, courageous explorer, who can speak from his heart, 40's-50's. NYM S433.

Manhattan JD/MBA—Tall, attractive, athletic, seeks slim, very pretty, non-smoking, under 38, Christian lady with enough panache and daring to answer this ad. Photo, necessary. NYM E800.

Handsome Man, Sincere and 31.—You: Smart, pretty lady and want serious relationship. Photo, a must. NYM S435.

Science Fiction Junkie—Novice computer nut - budding fitness fiend. Attractive female lawyer, 31, seeks playful, self-aware, very smart male to share social bridge, killer scrabble, serious boogeying. NYM E801.

Love Classical Music?—Single, white male, seeks female, 28-40, over 5', to share theater, walks, travel, tennis, biking, news, science. Must be honest, attractive, warm, curious, suburban. Must not smoke, drink, gum, do drugs or be very religious. Distance okay. NYM S436.

Wanted: Irish-Catholic Male, 28-35—For single, female, sexy RN. NYM E802.

STRICTLY PERSONALS

One-Of-A-Kind Woman—Successful exec, trim, young 48, cultured, attractive, sophisticated, with great capacity for compassion and love, seeks man to share nature, museums, concerts, humor, friendship, joie de vivre and maybe growing onward. You must be very compatible, truly available and interested, emotionally mature, aware of your feelings and know how to treat a woman. No multiple letter writers. NYM S303.

Seeking Soulmate—Pretty, slim, creative, communicative, bright, unpretentious NJ Jewish woman, 39, seeks man with same qualities to share/care. NYM K876.

Successful, Refined, Elegant—Interior designer with her own company, seeks Jewish man happy with life, 40-50. Bio/photo/phone. NYM S345.

Handsome Lawyer, Gentleman—30, seeks warm, intelligent, beautiful woman for breakfast at Tiffany's and dinner at Mortimer's. Photo, please. NYM Y013.

Warm, Loving, Attractive, Cultured—NYC woman executive with a sense of humor, seeks kind, aware, unpretentious man, over 45, to share good times and a caring relationship. Letter. NYM E611.

Dramatic, Intoxicating Female—Seeks financially secure, caring, sensitive, fun, loving, outgoing male, 45-55, to share the best years of our lives. Bio/phone. NYM E615.

Captivating Redhead—40's, slim, warm, lovable, wants romantic Jewish guy who knows how to laugh. NYM Y039.

Do You Know Me?—Pretty female, mid 30's, slim, sincere, sense of humor, sensual, friendly, successful entrepreneur, enjoys career, tennis, dancing, movies, country/city, would like to meet partner who believes in love/family. NYM Y040.

Let Me Grab Your...—Attention. Captivating, creative and confident Jewish female, 24, seeks attractive, altruistic Jewish male, 24-30, to cultivate ethnic taste buds, clever conversation and caring relationship. Photo, please. NYM Y016.

Oriental, Attractive, Intelligent—NY commuter, enjoys art, music, dining, outdoors, seeks her male counterpart, 45-55, to make richer life for both. POB 2062, Westport, CT 06880.

If You're Pretty And Petite—Sexy, silly, smart and funny, 26 and under, just can't find a honey; if romantic sharing, caring, describes you to a tee with a capacity for loving, waiting just to be set free; send a photo and a note revealing what's essential. This very handsome CPA has relationship potential. NYM Y045.

Good-Looking Vibrant Petite—Divorced Jewish woman therapist, 50's, very intelligent, fun-loving, substantive, seeks decent, cultured, accomplished man, 50's-60's, to share life's pleasures. NYM E645.

Warm And Witty—Beautiful, slim, Jewish woman, 29, intelligent, sensitive, wonderful sense of humor. Seeks a tall, handsome, affectionate man who is a cross between Steve Martin and David Byrne. If you've been dreaming about a sublime home-cooked meal, please send letter with photo. NYM Y103.

Cute And Classy Camp Director, 25—Female from Toronto, seeks Jewish, success-oriented male, interested in tennis, skiing, travel and movies. Open to major league fun and commitment. Photo and letter. NYM E650.

A Beautiful Woman—Can be lonely too. Warm, sensitive, attractive, Jewish professional female, 40, seeking male counterpart, 45-55. Phone. NYM Y055.

Come Dance With Me—Elegant, vibrant, brilliantly educated, entrepreneurial woman with international perspective, seeks equally accomplished, financially secure, dynamic, sensitive Jewish man, 33-48, for loving partnership, children. NYM E674.

Successful, Handsome—Jewish man, 26, 5'11", organized, personable, sincere. Seeks dynamic, attractive and graceful lady with good self-image and sense of humor, for nice relationship. Bio/photo/phone. NYM Y088.

Lonely French Woman—38, very good-looking, sensitive, cheerful, good cook, healthy. Enjoys travel, art, fine restaurants, home life. Desires retired gentleman, optimistic, well-groomed, affectionate, generous, for a high quality life and marriage. NYM S361.

Successful Attorney—Warm, attractive professional with time to enjoy classical music, ballet, theater and a relationship with bright, slim, non-smoking woman, 20's-30's. Photo. NY/NJ. NYM E695.

Let's Get Personal—Very successful Jewish male, 30, 5'10", never married, slim, extremely handsome, not conceited, enjoys life, shopping, sports, dining out and adventure, seeks Jewish female, sexy, petite, 21-27. Phone/photo. NYM E696.

Urbane/Urban—Tall, handsome, bright executive with an island retreat, seeks slim, beautiful lady to share common interests and discover new ones. Photo, preferred. NYM S394.

Pretty, Privileged, Princeton-Educated—Woman, 35, seeks man with extravagant life style who wants feminine, loving, creative woman. Photo, please. NYM S362.

Life-Long Amateur Cellist—28, Jewish, handsome, slender, seeks pretty female, 22-35. Photo/note. NYM S432.

Playboy Bunny To MBA To CEO—Blue-eyed brunette, 41, with porcelain skin, pursues intellectual curiosity and a luxurious life style. If you like dining, dancing, theater, Thoreau, Ping-Pong, poker, travel or tennis, or have other assorted interests, we might mix, match and grow. Emotionally available, distinguished business professional (40's), who loves life, is socially at ease and physically desirable, is invited to respond. Note/photo/phone, please. NYM Y099.

Classy, Lovely Lady—30, looking for her male counterpart: professional, bright, attractive, funny, down-to-earth, traditional values, likes movies, music, exploring the city and country. NYM E713.

Vibrant, Professional Female—Attractive, witty, slim, 5'8", 37, elegant, well-educated, traveled, happy in jeep and Jaguar. Seeks successful, stable, kind, fit, dynamic man for friendship first. Bio/phone. Photo, a must. NYM Y105.

Attractive, Bright Female—Warm, physically fit, medical school administrator, 33, seeks handsome, professional, athletic, Jewish man, 30-40, over 5'8", nonsmoker, for sharing, caring, lasting relationship. Note/photo/phone. NYM Y106.

Lawyer—28, male, good-looking, sophisticated Manhattanite, seeks vivacious, attractive woman. Photo, required. NYM S376.

The Men I Interview—Are all highly successful. This worldwide exposure has led me to certain conclusions about the man I desire. Brains and education are a given, but character is what I admire most. Your choice of profession doesn't matter as much to me as the success and enjoyment you derive from it. For I am tops in my field and wish to share life with an equal. Minor details: men find me very attractive, warm and fun to be with. I love outdoor sports, am highly cultured, educated and well-traveled. If you are 35-55, and this ad interests you, please write - and include photo, if you don't mind. NYM Y128.

Very Handsome, Well-Built—Jewish male, 31, old-fashioned values, desires attractive, Jewish female, 21-30. Must live in Brooklyn, Queens, or LI and be nonsmoker. Photo, please. NYM S379.

Millionaire —Handsome, 38, seeks cover girl, 20-30. Photo, a must. NYM S378.

Witty Enterprising Very Attractive, 26—Slim, Modern Orthodox Jewish woman with sophistication and charm, seeks an intelligent, successful, handsome man of character and substance. NYM E735.

Chinese Take-Out And Video—On Friday night; would like to share with sparkling, busy, cosmopolitan warrior, 40-45, 6' tall. I am glamorous, European, blond, female, multilingual, world-traveled, mid 30's, 5'7", slim, divorced, no children, searching for peace. Photo, a must. No children, preferred. NYM Y113.

Attractive Redheaded Woman—Real estate developer, wishes to meet attractive, emotionally and financially secure man, mid 40's-50's, with sense of humor, to share movies, country inns and skiing. Note/phone/photo, please. NYM Y118.

LI Woman Of Substance—Successful, pretty, petite, blond, classy yet casual, enjoys reading, movies, the country, the Mets, dining out, etc. Seek my best friend and partner: a handsome, sincere, secure, successful man, 33-45, 5'8" plus, who values caring, good conversation, laughter and can appreciate the absurdities of life. Photo, please. NYM Y122.

Dynamic, Attractive, Bubbly—LI female, math instructor, 5'3", late 40's, sports-minded. Seeks sincere, Jewish gentleman in 50's, to share her life. NYM E751.

Warm, Cuddly, Fun-Loving—Handsome 34-year-old Jewish male attorney with good sense of humor, seeks pretty, nonsmoking Jewish woman (professional okay) for Chinese food and whatever else. Letter/phone/photo. NYM E752.

Greenwich, CT—38, good-looking, very successful, athlete, seeks classic, beautiful, slim woman, under 35, for friendship, romance. Photo/phone. NYM S408.

Scarlet Letter Woman Wanted—34-49, intelligent, educated, professional and secure, attractive, sensitive, slim, feminine, loving, spirited, cultured. You have or understand herpes. Send POB/phone number/note. NYM E753.

Sensitive, Cute, Slender—40, blondish, professional woman, seeks nice man who is caring, secure and looking for romance. Note/phone/photo, optional. NYM Y125.

Successful Jewish Attorney—Extremely athletic, very handsome, dark brown hair, Paul Newman eyes. Seeks beautiful, athletic, intelligent woman, 24-32. Photo/phone/note. NYM S393.

Very Attractive French Lady—47, 5'8", classy, cultured, cheerful, sentimental, enjoys travels, city and country life. Seeks a humorous, distinguished, very successful, sincere and generous gentleman, around 60, for a serious relationship. NYM Y126.

Premier Classe—Extraordinary opportunity for unique woman of exceptional beauty, class, elegance, style, warmth and sensuality, 37-45. Mid fifties man, very successful, elegant, attractive, cultured, young beyond his years, residing in east side town house, is looking for someone very special to share an exciting fun-filled existence. Heavy entertainer, gourmet, antique collector, and true Francophile, travels often and believes in doing everything first class. If you are looking for a once-in-a-lifetime chance to meet a rare and worthwhile man, you to should be a rare woman. If you live in Manhattan, are slim, uniquely attractive, and bright, write about yourself and enclose a recent photo. POB 20363, Dag Hammerskjold C.C., NYC, 10017.

Attention All Tall Men—If you are at least 6', 53-63, trim, intelligent, successful, dynamic, with gift for caring and sharing, this leggy Manhattan lady would like to meet you. I am upper 40's, trim, athletic, seductive, good to look at, fun to be with, generous and loyal. Wasp, preferred. NYM S396.

An Autonomous, Single—Male, early 40's, would like to meet a warm, attractive, autonomous female with a spirited personality, under 45, with no children - present or future, for a shared relationship. Current photo/phone. NYM S377.

Could There Be A Special Man—Reading this now who could capture my interest, attention, affection and heart; someone who is attractive, successful and wonderful, with character integrity and class? I'm 5'9", 44, a Manhattanite who is extremely attractive, affluent, bright, sexy, warm and sensitive, with a sense of style, class and solid values. (Fun to be with too!) If there is, please respond with a note and photo. NYM E730.

Rockland CPA, Jewish, 26—Likes sports. I think I'm smart; need girl who's smarter, 24-28. Phone. NYM S398.

Brooklyn Heights Man—Trim, white, 42, seeks woman to love. NYM S399.

Sensitive, Attractive, Single Parent—Female, 34, with varied, diverse interests, seeking warm, intelligent and attractive man, 35-45, with whom to share the basic pleasures of life. Note/photo. NYM S401

STRICTLY PERSONALS

Sensitive, Sensual, Successful—And smart. Jewish male, divorced, seeks sincere, 24-33, single female; fine-looking, trim, traditional, affectionate, likes children; for romance, fun, communication and more. I'm 5'10", 190, blue eyes, brown hair, exceptionally young 42, athletic and very good-looking. Love good music, sports, dancing (disco and Latin) and a good listener. I promise to reply. Race and religion unimportant. Letter/phone/recent photo, a must. NYM E788.

Yankee Fan—40, pretty, classy, funny, seeks winning relationship with successful Jewish man, 40-52. Photo. NYM E789

Gentle, Sophisticated Female—30's, tall, fun, beautiful brunette. Financially secure. Enjoys city and country, Monet and Chopin, sports and travel, seeks educated, handsome, sense of humor, athletic, sensitive male, financially secure, nonsmoker. Photo/bio/phone. NYM S438.

Soft, Warm, Responsive—Lady, 42, enjoys cooking, animals, jazz and off-Broadway. Seeks humorous, trim man for love and laughter. NYM E804.

It's Our Secret—In public, you're cool and professional; behind closed doors you delight in the touch of Victorian lace and a man's strong caress. I'm a fun, good looking, streetwise MBA; trim, bearded, 33, 5'10"; a romantic who's turned dreams of gourmet food, exotic cars, and antique-filled town and country homes into reality. One vision remains: a very bright, spontaneous and nurturing soul mate, 22-30 (ideally slender, long-haired and sexy), who sees more of herself in this ad than she'd at first admit. NJ replies welcome. Photo, appreciated and reciprocated. NYM Y169.

Male, 35, Professional—Educated, attractive, secure and sincere. Seeks female, 24-35, who can appreciate a man who is caring and real. NYM E785.

Classic Beauty—Brown-eyed professional, 31, 5'4", thin, curvaceous, cultured, seeking an unattached, secure, Jewish male. Note/photo/phone. NYM Y167.

Unpretentious, Single Male, 36—Irish/Italian, 6'5", 195, seeks female, 20-40, for true intimacy. NYM E799.

Educated, Beautiful Redhead—5'6", wants solid man, 45-55. Photo. NYM S434.

Handsome, Oriental Dr.—25, wishes to meet an interesting, bright and energetic lady, 23-28. Photo/phone. NYM S437.

Fun-Loving, Jewish Female—Seeks sensitive, handsome, slim professional, Jewish male, 30-38, for lasting relationship. I'm a professional, very cute, slender and unpretentious female, 31, with adorable child. I enjoy music, theater and romantic interludes. Photo, please. NYM Y170.

Quality, Attractive Lady—35, foreign background (Japan), very rich, successful businesswoman, 5'4", slender, young-looking. Send note/photo/phone, please. NYM Y171.

The Big Catch I'm Not—But if you met me you would not throw me back. Financially secure gentleman, 53, 5'9", who enjoys the unique and exciting things in life, can assimilate your desires and enjoy them to the fullest together. I sail my own boat and am seeking that special lady to crew through life with. You are 39-50, NY/NJ/CT. Please send photo and bio. NYM E806.

Manhattan Lad—50ish lover of the verbal and voluptuous, seeks lively, lovely, insightful, talky-booky sort of lass. Photo? Do write! NYM Y168.

Are You Capable—Of sharing in a delightful and satisfying love? I am an attractive, sensual, caring and authentic woman who loves the outdoors, the drama of life, creativity and quiet times. LI home, Manhattan career. If you are a discriminating, sincere and lovable man of character, 48-60, share the ecstasy and try the best. Photo, please. NYM Y158.

Marriage-Minded Businessman—40, self-employed, no kids, north NJ, seeks attractive, earthy, 5', female partner, 25-35, to go the distance. NYM S424.

ANNOUNCEMENTS

Jerry, You Left No Number—In response to NYM K874 - Long-Haired Redhead.

Musical Comedy Society Reunion—CCNY call immediately. 516-487-7502.

Ron, how was Marbella? Would like to hear from you. Pat.

Bridgehampton Beach Club—You: down ramp. Me: up ramp. You: beautiful in a white bathing suit. Me: love Harvard tank tops. Please write. Drink? Or dinner. NYM Y172.

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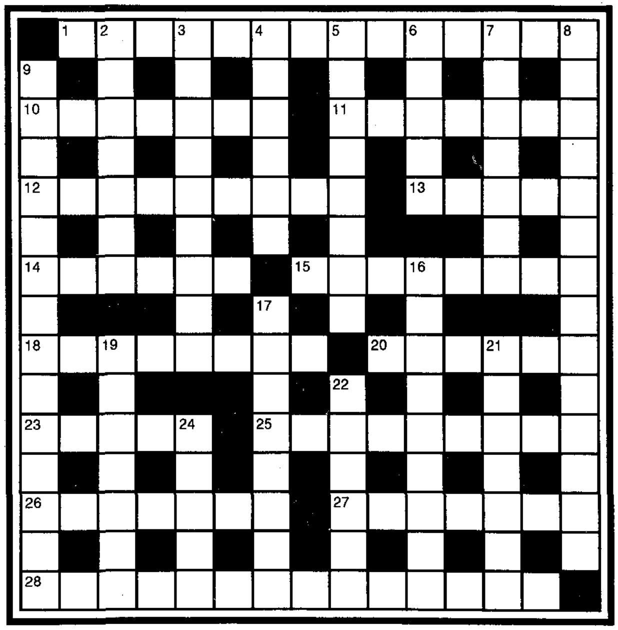
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS
1 Trots on in a trap—an alternative way of covering the distance. (14)
10 Some guts required, to take to the stage with no backing. (7)
11 So hard to be a mother and also a worker. (7)
12 Heavy levers required for quite a small quantity of ingots. (9)
13 Swift characters, these brutes. (5)
14 Tax on car that would not pass its MOT comes as rather a choker. (6)
15 An Arab, he gets thrown out of a dance in Cuba. (8)
18 Peep at it miserably, longing for it. (8)
20 Athletic Club a spy organisation? It's a plant. (6)
23 Have a snooze in it, though it's not appropriate. (5)
25 Nocturnal fragrance apparently bringing on drowsy numbness. (9)
26 Not quite right in earlier performance. (7)
27 1 across, for example, providing vital link for divers. (7)
28 Teenager seeking cheap lodgings is shocked by those let hourly. (5-9)



DOWN
2 Many gallons of ale in road, swirling round building. (7)
3 Where that snore might come from. (5, 4)
4 State the joke has thrust. (6)
5 Raises the fare, after removing a quarter of passenger accommodation. (4, 4)
6 There's lack of co-ordination always shown, on receiving a levy. (5)
7 Novel Russian farming aid. (7)
8 Country air? (8, 6)
9 Show deference to talent—socially it's an asset. (14)
16 Coming down from Lancaster by a roundabout route. (9)
17 High heel that makes toes tilt perilously. (8)
19 High rise flat in the countryside. (7)
21 Garment I scheme to replace. (7)
22 Maps lead to square, eventually. (2, 4)
24 All the thief would find in his purse, Iago declares. (5)

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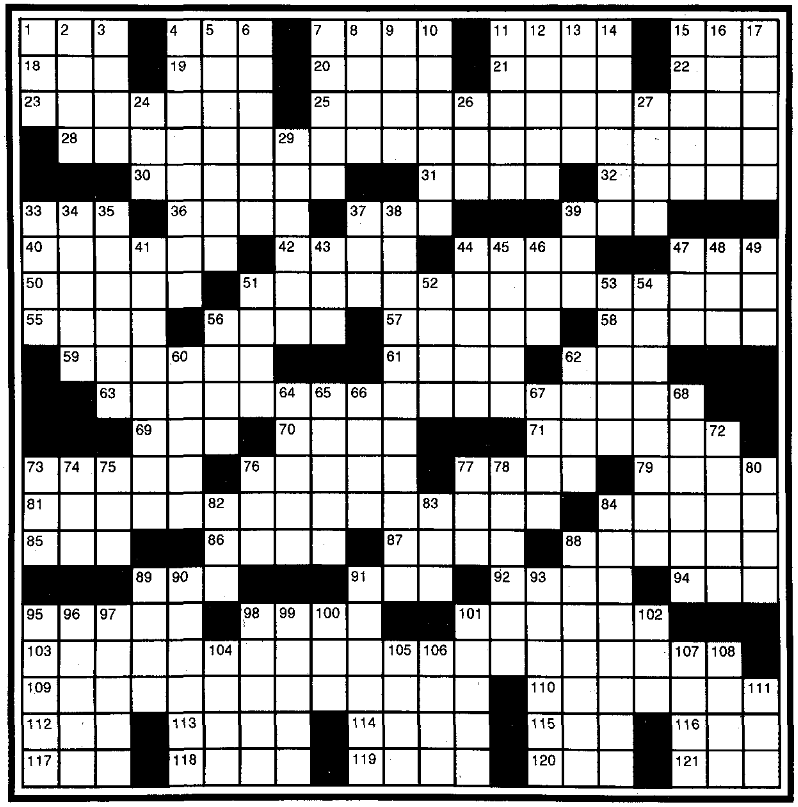
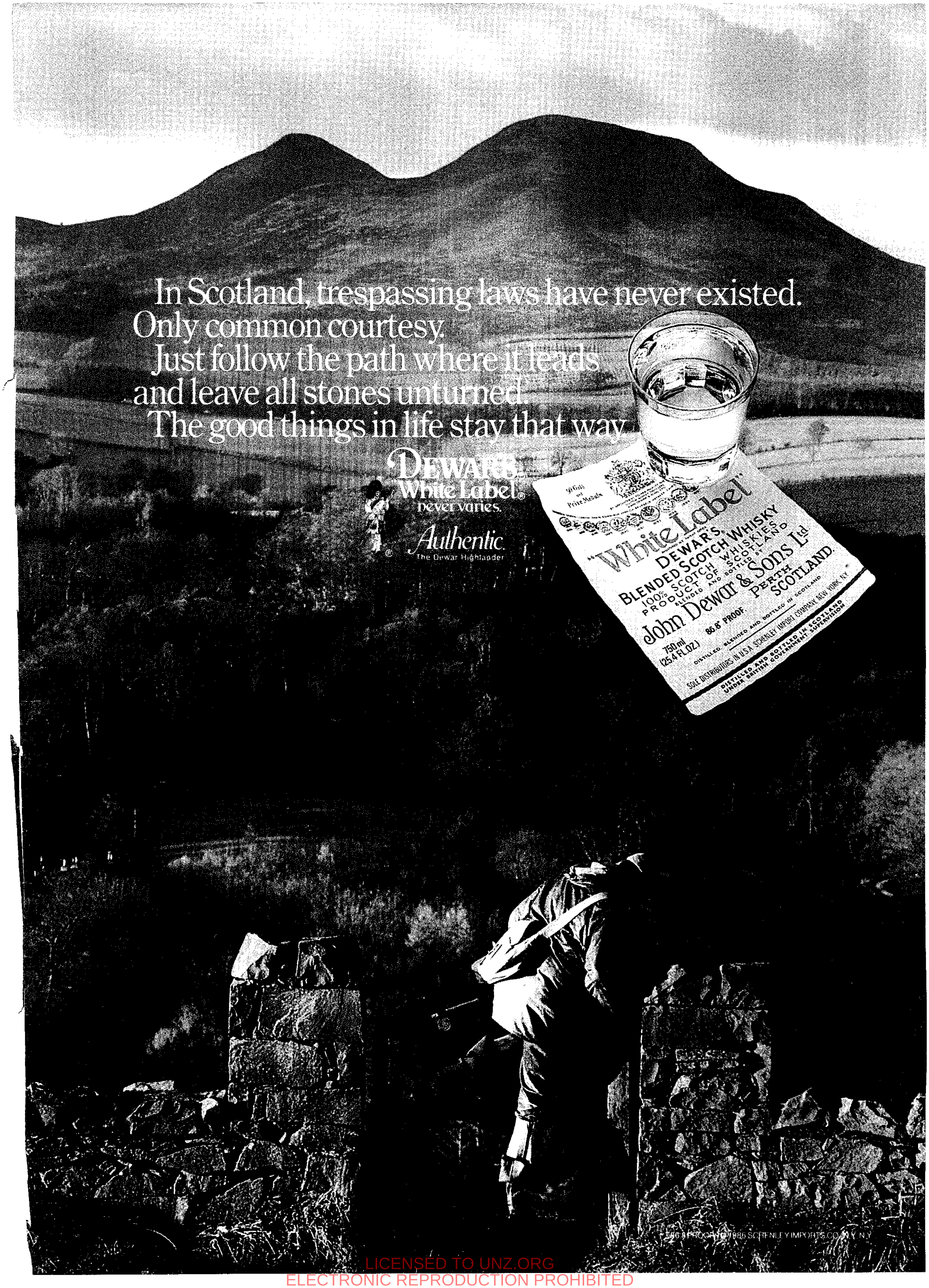
'OFF CAMPUS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS
1 Escort's offering
4 Table scrap
7 "Nine, —— big fat hen"
11 Canvas cover, for short
15 Neighbor of Ga.
18 Pair
19 Oahu menu item
20 Kin of a via
21 Phoner's code
22 Nol or Chaney
23 Art lover
25 College winter difficulty?
28 What the redbirds fly over?
30 Human or Mother
31 Salt Lake City team
32 Corundum
33 Wicked
36 Hit the bottle
37 What Joey was
39 Netherlands town
40 Frolicsome one
42 Cool one's heels
44 Full-house signs
47 —— -en-Provence
50 Seed coatings
51 What this little piggy did?
55 Rebuke to Brutus
56 Throw stones
57 States: Fr.
58 Beseech
59 Triumphal edifices
61 Dwarf in "The Hobbit"
62 From —— Z
63 My excuse for a short visit?
69 Novelist Fleming
70 Rikki-tikki- ——
71 Pounded the drum
73 Desert prince
76 Valery of ballet
77 Black, to poets
79 Greek nicknames
81 Words from a college anthem?
84 Sock away
85 Dinner check
86 Alley Oop's lady
87 Etrurian king Porsena
88 Compel
89 Application abbr.
91 Below normal: prefix
92 Incision mark
94 A DiMaggio
95 Sixteen drams
98 Rapier's relative
101 Corn bit
103 Request when the waiting room is full?
109 College road?
110 Nogales naps
112 Laid up
113 Pizzazz
114 Commedia dell'——
115 Poseidon's realm
116 Tango finale
117 Islet
118 End of a Burns song
119 Before zees
120 Cockney's flock
121 Hog's habitat

DOWN
1 Citrus drink
2 Result of corrosion
3 Closet culprit
4 Runs machinery
5 Turning muscle
6 Stopped by traffic
7 Championship
8 Needle case
9 Hollywood Hildegarde
10 Like Dickens's Dodger
11 Cup, in Cannes
12 Guthrie, et al.
13 Coral formation
14 Cushioned
15 Partner of kicking
16 Asocial person
17 Seeing red
24 Biddy
26 Matching pieces
27 Planetarium roof
29 Kind of embroidery
33 Scottish hillside
34 Main artery
35 Shostakovich
37 Orchestra's place
38 With rapt interest
39 H. M. Pulham, e.g.
41 Less cowardly
43 Scrounging bug
44 On the dean's list
45 Mathematical relationship
46 Eithers' go-withs
47 Downed dinner
48 Give —— whirl
49 Crossed out
51 Greeley's direction
52 Oklahoma Indian
53 One of the Sinclairs
54 Lengthen
56 Calligraphy college?
60 "I —— Rhapsody"
62 Astronaut Shepard
64 Madame de ——, French writer
65 Actress Roberts
66 Profess
67 Old Greek coin
68 Painter Ter Borch
72 Trendy night spot
73 Part of i.e.
74 Extinct ostrich
75 Outgoing tide
76 Arafat's gp.
77 Lobe location
78 Jacqueline of films
80 Noah's eldest
82 "How —— love thee?"
83 Gen. Arnold
84 He's easily riled
88 More shrewd
89 College sports org.
90 Noble middlemen
91 Donkey's greeting
93 Pouched racket
95 Ocular
96 Owl genus
97 Bly of a Foster song
98 Frome of fiction
99 "Common Sense" author
100 Heart-scan letters
101 Actress Evelyn
102 Tra followers
104 Wriggly
105 Not straight
106 Fill to the gills
107 U.K. business abbrs.
108 Café au ——
111 Double agent



Solutions to last week's puzzles appear on page 212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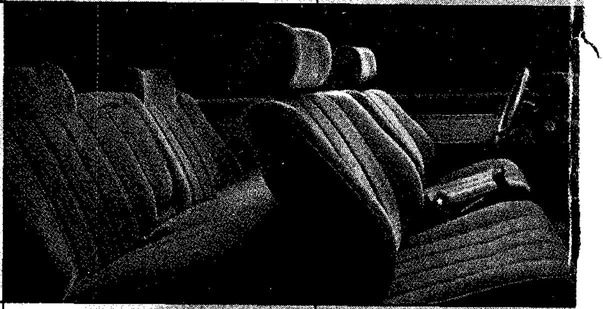

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